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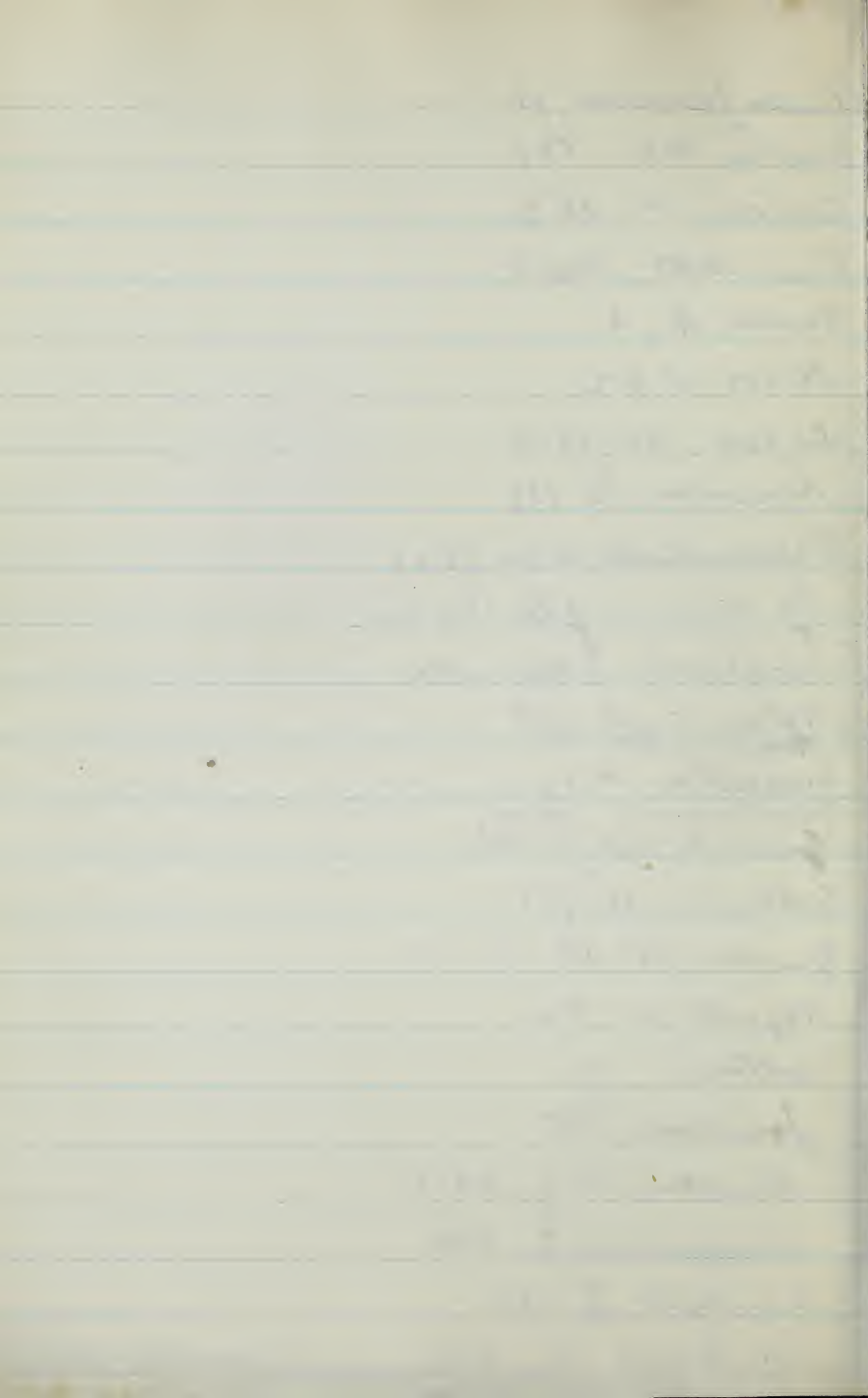
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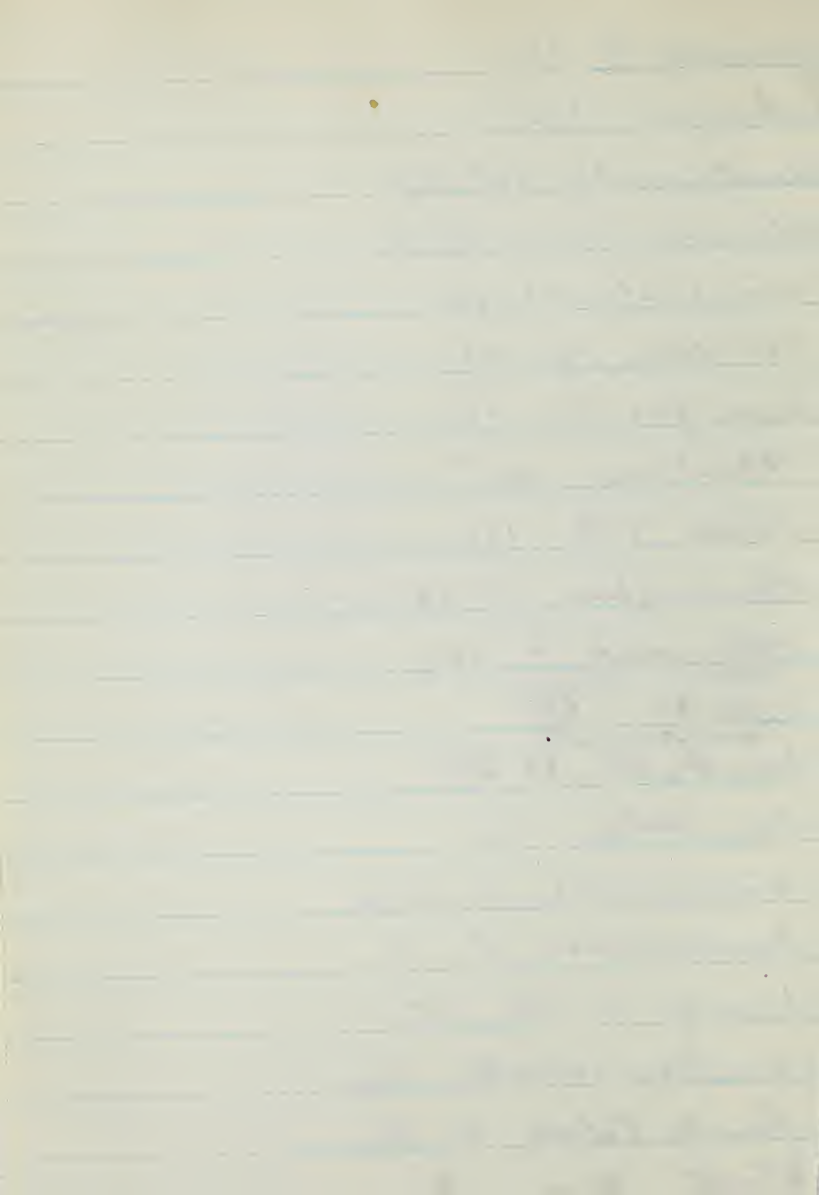
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25/9/19 Cliffe E/W

W. Robinson.

ANDREWS, H.C. 8/25

Blumenthal

1920

With ms. additions made by the owner
to another copy.

Re H.C. Andrews, a botanical artist,
see "DNB", & "Biographical
Dictionary of Living Authors", p. 6

A CATALOGUE,
(*Raisonné,*)
OF THE
Original and select Pictures,
NOW EXPOSED TO THE PUBLIC,
AT
THE LONDON GALLERY,
22,
PICCADILLY,

Late Bullock's Museum.

Comprising Specimens of most of the Ancient Masters, from the revival of Painting in the 15th Century, down to the present time. The whole arranged *from date*, tending to illustrate, by examples, the rise, progress, decadence, and sequent revival of the Art. With Etchings of some of the principal Pictures.

The entirety of this Collection is the *sole* Property of H. C. ANDREWS; collected by him in the course of the last 18 years; many when *last* on the Continent. They are now offered to the Public for sale, at the Prices affixed to each; or the whole may be agreed for at a very moderate rate.

The only *authentic* specimen of the Works of LEONARDO DA VINCI, is in this Collection.

Catalogues to be had of all the Booksellers.

LONDON:

Printed by B. R. Howlett, 49, Brewer Street, Golden Square.

1813.

I. GIOVANNI BELLINI.

Born —, died 1512.

OLD WOMAN, WITH A DRINKING GLASS.

THIS first Picture is intended as a specimen of the manner of painting, previous to the use of oil. It is a most curious piece of art, worthy the attention of connoisseurs.

If we admit an infancy, maturity, and age, that is, decay, progressive with every thing sublunary, whether it be the spontaneous productions of nature, the works of artifice, or the highest mental attainments, we must allow those their share of merit, for industry or invention, who first paved the way to that perfection, in this art, to which it arrived, shortly after the period in which the Bellinos flourished; for, from the faint glimmerings in its then infantine state, emerging as it were from obscurity, 'till its bursting forth to its full meridianal splendour, under their immediate successors, there appears hardly an interval. The Bellinos are reputed the founders of the Venetian School, so notorious for delicacy, *celebrated* and brilliancy of colouring. Giacomo, the Father, was amongst the first who made use of oil in Venice, for the purpose of painting pictures; that secret, till the latter end of his days, was known but to few.

The origin of this improvement is said to be derived from John Van Eyck, of Bruges, in Flanders, about the year 1410, though this is now questioned by a modern writer, who antedates the period of the invention; but I think without sufficient proofs. The hitherto recorded and credited history, runs thus, of its introduction to Italy. Antonio de Massina, having accidentally seen some pictures in oil, at Naples, was so struck with their brilliancy, that, after making inquiry who the artist was, that painted them, he determined upon discovering the new principle. Arriving at Bruges, he soon found out his man; and by courtesy, attention, and presents, prevailed upon Van Eyck, to teach him the art. He lived with Van Eyck till he died; when, returning to Italy, he settled at Venice. Domenico, the pupil of Antonio, learnt it of his master; from Domenico, it passed to Andrea Castagna, who had not only been instructed by Domenico, but was taken by him into his most intimate friendship, which Andrea repaid by waylaying and stabbing his patron and benefactor. The affair was conducted so closely, that no one suspected Andrea, not even his friend; who desired, when he found himself mortally wounded, to be taken to the house of his murderer, where he expired in his arms. A death bed repentance brought the confession from Andrea, or this infamous villany would never have been known.

About this time, from various accidents, painting in oil be-

came more diffused through Italy; and very shortly after, the scholars of J. Bellino, Giorgione, and Titian, so far perfected the art of colouring in this school, Leonardo da Vinci in the Florentine, with Correggio in the Lombard, that it arrived to a height of perfection, from which it has ever since been declining. This, with a reserve still, in reference to our present prospects; for, by the liberal patronage given the professors of this captivating art, by the Prince Regent and his Royal Father, an example has been set, and readily followed by most of our principal nobility, &c. to an extent never before known in this kingdom. So much so, as to admit of our asserting, that this hitherto uncongenial soil, has produced of late most formidable rivals to the ancients, whether Italian or Flemish, since it has given us, amongst a number of others, a Reynolds and a Gainsboro', a West and a Wilkie.

£50 0 0

Canvass, 2 f. 4 in. by 3 f. high.

II. A MADONNA AND CHILD.

A picture of the last mentioned master, in oil. There is no doubt but the genius of the pupils had a considerable influence on the manner of this master; for we find much more propriety of colouring, and harmony of pencilling, in the latter works of J. Bellino, than in his early performances, of which this is one; yet much of the hard Gothic gusto still remained.

£10 10 0

Panel, 2 f. 4 in. wide, by 3 f. high.

III. PIETRO VANNUCCI,

Called, *Pietro Perugino*.

Born in 1446, died 1524.

THE VIRGIN AND CHILD, WITH FLOWERS IN A GARLAND.

The head of the Virgin, in this picture, is delicately beautiful, and, no doubt, is a portrait of the wife of the painter; she is recorded to have been very handsome, and the model from which he took all the heads of his Madonas; it possesses all the sweetness, grace, and appropriate dignity of the character; and has much of the manner of Raphael in his early productions. The natural and exquisite touch, with which the flowers are finished, makes me almost think they have been painted at a more recent period than the rest of the painting. For truth to nature, colouring and firmness of pencilling, they may vie with the best of Van Huysum, Baptiste, or De Heem. A great deal of the formal, stiff, dry manner of this early day of painting, Perugino, notwithstanding all his advantages, could not shake off; yet is there a harmony, delicacy and roundness, which pervade the whole of his works. This picture, it is presumed, must be placed amongst the early productions of the artist. Pe-

rugino was one of the first masters, whose works bear the character of that dawn of the art, which at the close of the 15th century, burst forth with such lustre. His greatest honours, however, are derived from having been the preceptor of the immortal Raphael. After having passed in his youth, through the severe ordeal of extreme poverty, in the prosecution of his studies, he at last placed himself with Andrea Verocchio, at the same time that Leonardo da Vinci was studying under this master. How far these men carried the vis of the art, and by how much the genius of the one, soared above that of his fellow student, it does not require the eye, taste, or judgment of a Fuseli to decide. However it appears on record, his abilities procured him riches, to his misfortune ; for, so fond was he of his gold, that he carried constantly a box of it with him, of which unfortunately being robbed, although much of the property was recovered, he died soon after of grief, at the age of 78.

£50 0 0

Panel, 2 f. 4 in. wide, by 3 f. 4 in. high.

IV. LEONARDO DA VINCI.

*Born in 1445, as Vasari, or 1452, after Durazzini,
died 1519.*

PORTRAIT OF FRANCIS THE FIRST, OF FRANCE, AT THE AGE OF 24, IN THE CHARACTER OF SAINT JOHN THE BAPTIST; POINTING TO A LAMB, AS THE MEDIUM OF OUR REDEMPTION. *Ecce agnus Dei, qui tollit peccata mundi!*

This painting, without a fellow, is, perhaps, the only preserved specimen, that can be authenticated, from the pencil of this sublime artist. Its authenticity is accidentally innate with the picture, and that unquestionable; a character which does not attach to the works of any of the great masters, his cotemporaries and successors, except those of Titian, which likewise bear internal evidence of originality. Not so the Raphaels, Parmegianos, Correggios, &c. whose authenticity depending upon judgment, locality, &c. come from whence they may, their originality is always questionable; after what is recorded of Andrea del Sarto, who copied a picture, the joint work of Raphael and his pupil Giulio Romano, so faithfully, that Giulio was himself deceived by the performance. Titian, it is true, often copied his own works, but still they are Titian's, and have their character of determined authenticity. Not so Leonardo's,



FRANÇOIS R. DE FRACE
PREMIER DE CE NOM AGE
DE XXIII ANS.

for De Piles, in his *Lives of the Painters*, written above a century ago, considered the works of this master, then, as very rare; he says, "Leonardo's works, which are now almost entirely ruined, are not sufficient by which to judge of his genius, as the *very few* in the cabinets of princes, contain but few figures." However, enough has been written by himself, and of his works, on which a judgment may be formed of them, but not to decide as to originality; this fortunately discovered specimen, may now, serve as a guide.

The biographers of this great man are numerous, from Vasari till that by Sir J. Hawkins; in this last, most of the accredited pictures of Leonardo are enumerated; the present one is noticed, as having been, formerly, at Paris, in the collection of Mons. Jabac, as a picture of St. John the Baptist, half length, but is not recognized as a portrait of Francis; though said to have been, formerly, in the Royal Collection at Fontainebleau. No wonder the picture was not known for a portrait, as the chronological record, at the bottom of the painting, was obliterated with dark paint; this was the principal datum by which the certainty of the picture's being the production of Leonardo, could be determined. For whatever the exquisite beauty and perfectness of the work, or the sublimity and grand gousto, of the composition might have done, as proof of its originality, so often has it been said, he never painted in France, that without this corroborative evidence, it

Selected

might have been questioned; this, added to other coinciding points, puts it out of doubt. Upon examining the painting, with the hopes of finding the author's name, and removing what, I thought, had been apparently recently added, at the bottom of the picture, I was astonished to find, that it had been painted over, to conceal the writing, and instead of the artist's name, (a character often interpolated, when but little other guarantee can be found, to fix the master, and give the idea of originality to the piece), I discovered to the full extent of my wish, and much more than my hopes. Francis the first, came to the throne in 1515, at the age of 21; Leonardo came into France in 1518, when Francis was 24, the year the picture was drawn. Having the appointment of painter to the king, as he styles himself, in his will made in 1519, some time before his death; the first object, naturally, upon his arrival, must have been, to paint the portrait of his Majesty, a point of etiquette necessary previous to his appointment; and it is to be supposed, he would not have taken the title, without having performed this indispensable introduction to his office. His illness, we may suppose, was immediately sequent to the execution of this picture; wherefore, this must have been the only picture he painted in France, and certainly his last. For, it was not long after this, that he terminated his career, in the arms of Francis, in his 74th year.

That Leonardo stands first, on record, as the restorer, and, I may say, the perfectioner of this delightful art, has ever been admitted. Indeed it required a mind like his, so gifted, and so stored, to elevate it to the achme of perfection and maturity where he left it, from the yet imperfect and infantine state in which he found it. For what can we say of the tasteless, stiff, dry, and insipid works, of those artists which preceded him, from the days of Cimabue, the nominal reformer of the art, 'till the time of Leonardo, Correggio, Raphael, Titian, Michael Angiolo, Giorgioni, &c. these may be all considered as the disciples of this great man, for 'tis on his theories they have raised their fame. That grand principle in colouring, the judicious blending light and shade, the chiaro-scuro, by which objects take their apparent natural relief, was first practised, and rules given for its performance, by Leonardo. In fact, we may say with justice, he is the real father of the science; his works, of which, alas! there are so few examples, speak more than written folios. Vasari mentions the particular powers of this artist, in the painting of animals; the present subject proves the assertion, for I think the lamb, in this picture, may be truly said, to appear to live; it is beyond the power of art to exceed it. The foreshortening of the left arm is wonderful. I shall not presume to point out all the merits of this consummate piece of art to connoisseurs, to them it will speak for itself; but recommend it to their close inspection;

where they will perceive, that true grand gousto and sublimity, which so eminently distinguish the works of this great artist. There is so much to be admired in this picture, that the more it is looked at, the more wonder it creates ; a single coup d'oeil, will not fill the mind with all its beauties. The only specimen of this author's works, mentioned to exist in Britain, in the Life of Leonardo, by Sir J. Hawkins, was in the possession of R. Troward, Esq. now in that of Mr. Davies, of Clifton. I have no right to question the authenticity of that picture, nor do I ; but, certain it is, it cannot come in the unquestionable shape of this ; wherefore, it may, or may not, be original. I have prints of the portraits of Francis, by two artists, at different periods of his life ; the juvenile traits of 24, seen in this picture, are easily traced up to the last. The one, by Thomas de Leu, when he was about 32. The other, by Peter de Jode, at the age of about 50. Every scientific judge, who has seen this picture, makes no hesitation in ascribing it to Leonardo, as a *portrait from the life* ; and as no good artist existed in France, when Leonardo came there, sure no other *could* have painted it, or assisted in its finish. It is true, a few years after, Francis enticed many Italian painters, such as Andrea del Sarto, Primaticcio, Rosso, with others of less note, to leave Italy ; by whom his portrait was painted, which exist now in the Royal collections.

If it be objected, that the pencilling of this sublime work

is not equal in finish, to some of the paintings ascribed to this master; such as his famous portrait of Mona Lisa, bought by Francis for £4000 gold crowns, a sum equivalent to at least £20,000 at this time; something may be allowed for a man labouring under sickness, and at the age of 74, but whose great mind, still existed, though in a weak body. A most important character as to date and originality, is the frame of this picture; it is made of the same oak as the panel, bears the same marks of antiquity, and certainly was made at the same time. It has carved on it the age 1518, at the bottom, with an F at the top; the character that all the pictures have, which were painted for the Fontainebleau Gallery, from whence it has, at some period, been surreptitiously taken.

Let us trace the masters of sublimity, in theory and practice, to the extremest of their conceptions or powers, and we shall find more expressed, in a stroke of Leonardo's pencil, than in them all combined. The precursor of the Messiah, by simply pointing to the Saviour, typified by the Lamb he holds in his arm, seems to say, with all the energy of enthusiasm—*Behold the Lamb of God, who comes to take away the sins of the world!*

Where are we to look, through the whole range of paintings and painters, except from Leonardo, for a trait like this?

Oak Panel, 2 f. 7 in. by 3 f. 2 in. high.

£10,000 0 0

Italian de la ... sale, Brussels 1947

V. ALBERT DURER.

Born in 1471, died 1528.

SAINT JEROME, WITH A SCULL, MEDITATING.

The oldest of this master's paintings do not go beyond 1504, as we read in Standart; who was better acquainted with all his works than any other; so that it is to be supposed, he did not commence painter till he had attained the age of 30. The specimen here exhibited of his works, cannot rank amongst his *best*, for they are very rare; but it is given to show the character, at that day, of painting in Germany; where Albert had the honour of being considered as the father of that school. He was born at Nuremberg, and was the disciple of Michael Wolgemuth for three years.

Engraving was his fort; his works in this branch are numerous, some of them excellent; but for the most part of a bad design, and drawn with a gothic gousto. In his time he was much admired, for he possessed the virtues, as well as energies of the mind; and being a good orator, with great amenity of manners, he was chosen to fill a seat, amongst the counsellors of state of his native city. As an author, he wrote various treatises on geometry, perspective, propor-

tion, &c ; but unfortunately, living at a time, and in a country where he had to trace, as well as make his path, no wonder his progress was not greater ; it required a more powerful genius, than Albert possessed, to accomplish what had been about this time done by a Leonardo da Vinci, in a more congenial soil to the arts. The colouring of his oil pictures bears a different character ; for he certainly did much in this department of the art ; and it may be questioned, if Raphael does not fall behind him, here. As to his wooden draperies, they appear rather broken, than folded ; and his compositions are crowded without judgment ; his taste leading him to precise minuteness, rather than an attention to grandeur or consequence of parts. It must be allowed, nevertheless, that he was a man of the highest ingenuity and industry, and one to whom the art is much indebted.

£6 0 0

Panel, 1 f. 2 in. wide, by 2 f. 2 in. high.

VI. GIORGIO BARBARELLI,

Called, *Giorgione di Castel Franco*.

Born in 1477, died 1511.

HEADS OF BANDITTI, A PAIR.

The vigorous pencil of Giorgione is, perhaps, as well recognized in these small pictures, as those of a larger size ; but the colouring of the master can be seen, only in his larger works. These are specimens from the Collection of Sir P. Paul Rubens, and undoubted productions of this artist.

Upper Italy had, a short time previous to that, in which Giorgione flourished, been made acquainted with the principles of chiaro-scuro by Leonardo da Vinci ; and it is said that to him, or his works, Giorgione was indebted for the knowledge of this branch of the art. Be this so or not, no one ever used it with more powerful effects ; or was it known in Venice till his day. Titian followed him. As yet, Giorgione stands unrivalled, for those traits which mark his manner ; that boldness of handling, his ample outline, daring foreshortenings, with the vigorous impastu of his pictures, give them a passport to futurity, which few of those of his

cotemporaries can boast. He was the scholar of J. Bellini, as was Titian; they may be truly said to have founded the Venetian school, so eminent for suavity, combined with strength and truth of colouring; a subject, which to modern artists has furnished so much matter for discussion, cavil, and ill nature, but which still seems a mystery; though Barry has said so much upon it: see his Letter.

£10 10 0 Panel, $5\frac{1}{2}$ by $7\frac{1}{2}$ high.

VII. *Companion to the last.*

£10 10 0 Panel, $5\frac{1}{2}$ by $7\frac{1}{2}$ high.

VIII. TIZIANO VECELLI CAVALIERE,
Called, *Titian*.

Born in 1480, died 1576.

THE INTERVIEW OF CORIOLANUS AND HIS FAMILY, NEAR
ROME; WITH T. AUFIDIUS, AND THE VOLSCIAN ARMY.

Amongst the numerous productions from the pencil of this renowned painter, this has a fair claim to be placed in the foremost rank. The subject he has chosen, is truly dramatical for effect, and he has given it all due force in the design and composition; a volume would scarcely serve, were I to dilate on all its beauties. The story is completely told, of this scene, on the canvass. Coriolanus, having been banished Rome, for his insolence to the common people, retires in disgust to the Volscians, who receive him with open arms, and make him their General, on the condition of leading them against their too powerful neighbours, the Romans; these, fearing the result, have endeavoured to recall him in vain; he arrives within five miles of Rome, where the interview represented, takes place. The mother Volumnia, his children and their mother Virgilia, all form interesting groups, exhibiting a most interesting scene. The landscape, and distant view of Rome, with the encampment of the Volscian



army, are kept in the most exquisite perspective, and the brilliant tone of colour preserved through the whole picture, seems like the painting of the last century. It is strange, that although so much has been written, so little is known, except by locality, as to the originality of this great painter's works; for it is matter of great notoriety, that nine out of ten, which are sold as Titian's, are either copies, or the works of other masters. To those who have studied the subject, it would appear that they might be known; for they bear internal evidence of genuinity, which few of the pictures of the elder masters do; his manner of grouping, by pairs, in all his larger works, is so striking a feature, a sure judgment may be made of his compositions by that, independent of the beauties of his colouring, &c. The canvass he employed, likewise, from its particular texture, is most decisive: it is a cloth, wove, as it is said, on purpose for him; but certainly different from that used by any other painter, and at present not fabricated, nor has been since his time.

Titian was placed, at an early age, with Giovanni Bellini; immediately after he had left his first master, Sebastiano Zucati; Giorgioni had been a disciple, likewise, of Bellino, but had so far improved the science, beyond the powers of his master, that Titian thought it worth while to cultivate his friendship, and gain his newly discovered method of colouring. He succeeded, but soon ensued a rivalry, which lasted

till the death of Giorgioni, in his 30th year, when Titian, in Venice, then stood without an equal. The Emperor Charles the Fifth, was his patron; he created him a knight, and gave him a handsome pension. It is even said, that Charles expressed himself, as having been immortalized by the portraits painted of him, by this artist. No painter has been more copied: his Venus, Venus and Adonis, the Cornaro family, &c. have run through 20 editions, all originals. His portraits are without number. The picture here described has no modern copy that I know of, and it would be singular if it had, as it certainly had not been seen for at least 150 years, being completely incrustated with dirt of age, and hardly could one figure be distinguished. I have a portrait likewise, from his pencil, of undoubted authority.

£5000 0 0 Canvass, 6 f. 6 in. by 5 f. 9 in. high.

Additional in 1814

Venus *reposing on a couch naked with her*
dog in the background.

This inestimable picture is transmitted in pieces,
on the true canvas of Titian, and, so hard is
the impasto, that it is no tool withstand against it,
it is harder than granite; the secret of this
composition is lost. It is a long picture,

£1000.0.0. *Canvass 4 ft 8 in. by 2 ft 10 in. high.*

IX. BALDASARE PERUZZI.

Born in 1480, died 1536.

SECTION OF THE COLISEUM, OR AMPHITHEATRE OF VESPASIAN, WITH THE MANNER OF THE EXHIBITIONS; THE COMBATS OF THE SLAVES, &c. WITH WILD BEASTS.

As a classical picture, this has much interest, by giving a perfect idea of that savage barbarity, which was considered as the highest entertainment and gratification, by those enlightened, yet ferocious banditti, the Romans. How far modern civilization may extend, in this way, if that spirit of warfare should continue, through another 20 years, by which the nations on the continent have been revolutionized to all honourable feelings, or sensibility, I know not; but it is to be hoped, Englishmen will never have occasion to whet their minds, to real heroism, inherent to this soil, at the grindstone of cruelty. The architectural part of this picture is exquisitely grand and true. The figures, designed upon the true Italian principles, are exquisitely drawn; for Peruzzi and Bramante, the friend of Raphael, were connected, and Peruzzi received much information from him.

Peruzzi is supposed to have been the first who introduced scenery paintings, and such like decorations, for theatres.

He wrote a Treatise on the Antiquities of Rome, with a Commentary on Vitruvius; but was poisoned, previous to the publication of his works, it is supposed by some rival to his reputation.

£80 0 0 Canvass, 5 f. 4 in. by 3 f. 6 in. high.

X. RAPHAELO SANZIO, DA URBINO.

Born in 1483, died 1520.

THE ADORATION OF THE SHEPHERDS, WITH FLY WINGS,
AS AN ALTAR PIECE.

In offering this picture to the public, as an original of this sublime artist, I hope there needs no apology; presuming it is not necessary to procure letters from France, or Italy, from a modern Mengs in Italian, or a Mariette of this day, in French, to establish its authenticity upon such proof, that Raphael sometimes painted on canvass, which he never did, or some such important point. If this exquisite and truly original gem, does not speak for itself; if its own merits will not bear it out, in this enlightened age, I fear my feeble voice cannot.

That many original paintings of this master, besides the famous Cartoons, are in Britain, is not to be doubted; but

where they exist for certainty, is equally matter of doubt. Some that have come with the best genealogical characters are surely copies : for we meet the same subjects, in a dozen different collections. The works nominally of this artist, if he made but the designs for his pupils to finish, which may be admitted for the last few years of his life, would have required one, protracted to a longer date than that of Titian, to have accomplished half of them. I am certain no man who had been so assiduous in the study of his profession, and at the same time fond of pleasure, at least the company of the fair sex, an over fondness for whom, cost him his life, as 'tis said, at the age of 37, could have produced so many, and so highly finished works, as are placed to his account : every collection, little or great, has its Raphael. I shall not pretend to dilate on the beauty or merits of this artist's works ; they have been blazoned sufficiently ; nor do I give this picture, as one of the best from his hand ; but rather conceive it to be an early performance ; little of the grand or scientific merit of Raphael is here seen ; yet the germ of that superior grace, which animated all his works, herein, may be traced. It was subsequent to the period at which I conceive this picture was painted, he acquired that sublimity of design, energetic composition, and scientific drawing, by which he established a fame, his cotemporaries did not withhold, and which, through

near three revolving ages, has ever been admitted ; that he was the greatest painter ever lived.

Not the least beautiful part of this picture are the wings ; one is painted with a St. Dominic, and most exquisitely finished ; the other, a Virgin and Child.

£250 0 0

Panel, 8 in. by 10 in. high.

XI. BARTOLOMEO RAMENGHI,

Called, *Il Bagnacavallo*.

Born in 1486, died 1542.

VIRGIN, CHRIST, AND ST. JOHN.

The works of this master, which are very scarce, may be placed on a footing with any of the disciples of Raphael ; indeed it has been allowed, that he equalled his master, in the expression of infantine grace. The present picture has been ascribed to Raphael, by many superior artists, so near did he imitate him. Most of the works of Ramenghi have been copied by Guido, Albano, the Caracci, &c.

The difficulty of procuring original pictures of the elder masters, from the collections of the continent, has occasioned a number of devices to be used, to procure them ; this has





undergone a singular fate, it was completely coated with another picture, not a vestige of the original to be seen; in this state it must have been some time, perhaps since the first entrance of the French into Italy, of late, when so many fine pictures took their departure from the rich Italian stores. It is considerably damaged, but not more than most pictures are from the corroding hand of time, which have not undergone the ordeal of repair, and of this date. Nothing, in the character of infancy, can be more engagingly sweet than the two infants in this charming picture; nor would the whole have disgraced the hand of a Leonardo, or a Raphael. This artist, a native of Bagnacavallo, first studied under F. Francia at Bologna, and afterwards became the disciple of Raphael at Rome; whom he assisted at the same time with Giulio Romano, Pierino del Vaga, and his other scholars.

£500 0 0

Panel, 1 f. 11½ in. by 2 f. 4 in. high.

XII. ANDREA VANNUCCI,

Called, *Andrea del Sarto*.

Born in 1488, died 1530.

THE CARDINAL VIRTUES.—*Allegorical*.

This picture is selected as containing, more than many of his larger works, the characteristic genius of its author; it is

the allegorical personification of the four Cardinal Virtues, Prudence, Justice, Fortitude, and Temperance, with their attributes. The correctness of drawing, ingenuity and taste in the composition, fine colouring, with an attention to the finish of the extremities, are all so well expressed in this painting, that his manner and mind may be completely traced in the study. Andrea was the son of a taylor at Florence; he served seven years apprenticeship with a goldsmith; but at last finished himself as a painter, under Pietro Cosimo. He is said to have painted at first, in conjunction with an artist, otherwise but little known, Francisco Bigio; and to have been so exact a copier, that Giulio Romano was himself deceived, in a picture Andrea had made from one by Raphael and Giulio. Francis the First, King of France, invited him to his court, treated him with distinction, and paid him largely for his works. The King trusted him with a large sum, to make purchases in Italy, of what was rare in the arts; he soon foolishly squandered his own and the King's property, and died in extreme wretchedness, abandoned by his wife and friends, of the plague. However, he has left behind him, such monuments of art, that his name, as the author of that most beautiful picture, the Madonna del Sacco, if he had made no other, will last whilst any records of painters or painting remain.

£100 0 0

Panel, 2 f. 2 in. by 1 f. 2 in.

added in 1813

*an ex voto. The Holy Family with St Ann & St John
The Donator appears to be a Dominican, he holds
his midnight taper. This is as fine a picture as I
Santo ever produced, it is taken by Vasari.*

£1500.

6 ft 2 in. high & 4 ft 6 in. wide.

XIII. GIULIO PIPPI,

Called, *Giulio Romano*.

Born in 1492, died 1546.

ALLEGORICAL SUBJECT.

So few are the easel pictures of this grand master, that we must in this collection, be contented with but a poor model, of the gigantic works of Giulio Romano. He was the favoured scholar of Raphael, and appointed finisher of his works. Whatever came from the hand of Giulio, was sure to be marked by some poetic fancy, some originality of conception, which often destroyed the propriety of character. As a master of the art, for the grand gousto, and poetic composition, he stands in the first class; but however superior his compositions for the general result, his pictures, for want of colouring and finish, will never be admired, but by the learned. He formed a school, which produced many great painters; at the head of these were, F. Primaticcio, Benedetto Pagni, and Rinaldo Montavano. He left a son, whose works are at this day, not known; but that he possessed talents, is recorded, worthy his parent, and died at the age of thirty.

£50 0 0

Panel, 2 f. 2 in. by 1 f. 11 in. high.

XIV. BARNARD VAN ORLAY,

Called, *Barnard of Brussels.*

Born in 1490, died 1560.

THE FOUR EVANGELISTS.

The character of the master is readily perceived, in this well drawn painting ; the expression is grand and appropriate, without any of the Flemish gousto ; for this pupil of Raphael, although born at Brussels, may be received amongst the Roman painters. He went so very young to Rome, that no vestige of the taste of his native country can be found in his pictures. His designs are noble, and his colouring agreeable ; for this last, he is not indebted to his master. Like many painters of that age, when the picture was of consequence, he used a ground of leaf gold, which gave a lustre to the colours, and preserved them fresh. He was much employed by Charles the Fifth, and was appointed principal painter to the Governess of the Netherlands ; ever retaining the character of being one of the best painters of his time.

£200 0 0

Panel, 4 f. 2 in. wide, by 3 f. 2 in. high.



XV. ANTONIO ALLEGRI,
Called, *Il Correggio*.

Born in 1494, died in 1534, at the age of 40?

CUPID HAVING SHOT HIS ARROW, OR LE VAINQUEUR
DE L'UNIVERS.

The exquisite loveliness of this imaginary divinity, or, as he has been emphatically named, La Vainqueur de l'Univers, has never perhaps been so happily hit off, as the conqueror of hearts. The engaging, yet self-sufficient smile, by which he exhibits the conscious power of his dart; the sublime attitude of the head, so exquisitely foreshortened, in its elevation, with the masterly use made of the clare-obscure, till his time unknown; blend such suavity and grace through the whole, that the mind is rapt with ideas, never yet communicated by the fascinating powers of this charming art, but by a Correggio, or a Raphael.

Much has been written, tending to illustrate what is to be considered as sublime and beautiful, from Longinus, till the days of Burke; few, nevertheless, have possessed minds sufficiently expanded, to comprehend their positions; yet needs it but a glance at this inimitable performance, to rouse the dullest apprehension to a full feeling of their force and power.

That Correggio, of all painters before, or since his time, has exceeded, in that seducing, amiable grace, which pervades

all his genuine pictures ; and by which they are so decidedly known, has never been questioned ; and this must be allowed to possess the ne plus ultra of the Correggiesque.

A copy of this picture was made by Vandyke, with some trifling alterations ; a print of which I have ; and if the engraver has done any thing like justice to the painting, a comparison will show how far the original stands aloof from the copy.

Concerning the life of this distinguished artist, little is known of certainty : his biographers, from Vasari, down to Pilkington, disagreeing in nearly all points. Little will it avail him or us to know, at this distant period, whether he was rich or poor, highly or lowly descended, illiterate, or deeply learned ; but, for the honour of civilized society, it is to be hoped such genius and merit did not meet so ignoble and wretched a fate, or that so precious a life should have fallen a sacrifice at the age of 40, by the portorage of the trifling meed, he had received in copper money as payment for such inestimable labours ; and that, the hard earnings for support of an indigent family. Vain would now be an attempt to unravel this mystery ; but it is scarcely credible, when recounted to have taken place in the days of a Leo, a Francis, and a Charles, those magnificent patrons and protectors of the arts and artists. Let it suffice then, that his works speak trumpet-tongued, a fame more loud and lasting, to all true lovers

of this divine art, than would his birth, education, or riches, could he have counted Cæsars with his ancestors, had he acquired the learning of Tully, or possessed the wealth of Cræsus.

£1000 0 0

Canvass, 2 f. wide, by 2 f. 6 in. high.

XVI. LUCAS JACOBS,

Called, *Lucas Van Leyden*.

Born in 1494, died 1593.

THE HOLY FAMILY, IN A LANDSCAPE, CALLED A
REPOSO.

The manner of the Dutch school, of this age, is exemplified in this composition. That poverty, meagreness, and vulgarity, seen in all the Dutch masters, of this day, Albert Durer not excepted, we have here; and although they understood colouring, and used oil with considerable dexterity, yet all their pictures want, what must be considered as the soul of painting, truth of drawing, composition, and a genius for invention. No expression or intelligence; mere models of the clime where the painters lived; without selection or variety. The engravings, however, of this master, which are numerous, do him more honour than his paintings.

£10 10 0

Panel, 1 f. 10 $\frac{1}{2}$ in. wide, by 1 f. 5 in. high.

XVII. JOHN, OR HANS, HOLBEIN.

Born in 1498, died 1554.

DEATH, BY THE FLIGHT OF TIME, LEVELLING ALL
DISTINCTIONS.—*Allegorical.*

This curious composition is in the true spirit and genius of Holbein; although born at Basle, in Switzerland, he has much of the Italian fire and suavity.

Portraits are said to be the fort of Holbein : these he painted well, for his imitation of flesh was admirable, and most of his pictures are highly finished. His grounds for his larger pictures, were mostly green, but he used blue sometimes for the smaller ones. A large picture of the family of Sir Thomas More, amongst a number of others, from the hand of this master, is in the collection of the Rt. Hon. the Lord Petre, at Thorndon Hall, Essex. Indeed there is not a collection of any note in Britain, but has one or more specimens of his works. I cannot agree with the Abbedu Bos, or Zuccherò, that his compositions are to be placed with the best productions of Raphael's disciples; or that his portraits will bear a competition with those of Titian or Raphael; for, although we say he has something of the Italian gousto, yet still does there remain much of the German to counterpoise it. He came to London, and was much in favour with Henry the Eighth, whose portrait he made; also of most of the principal courtiers of that age.

£25 0 0

Panel, 3 f. 5 in. wide, by 2 f. 1 in. high.

XVIII. GIOVANNI BAPTISTA SALVI,

Called, *Sassaferrato*.

Born in 1504, died 1590.

A MADONNA, OR HEAD OF THE VIRGIN MARY.

As a specimen of the master, this picture will give some idea of his soft and delicate manner; the head has much the character for sweetness, and delicacy of colouring of Parmegiano, who, perhaps, was his model; for, 'tis well known, his powers were greater to imitate, than invent; so far did he carry this, that his copies of the first masters are not known from the originals. He was born at an ancient castle on the borders of Urbino, named Sassaferrato, and from thence has his commonplace name. Some have conjectured, for nothing is certain of his life, that he studied under Guido; if so, we must place him near half a century farther forward; but, although he may have some traits of Guido, yet there wants that grandeur and boldness, so prevalent in all the pictures of that master; that the position, of his being so excellent a copyist, must be done away, before this can be admitted; this, with the great age the pictures bear, will admit of the date given for his birth and education, under Francesco Penni, the disciple of Raphael.

£50 0 0 Canvass, 1 f. 6 in. wide, by 1 f. 10 in. high.

XIX. PETER BRUEGHEL, called, *the Old*.

Born in 1510, died 1570.

A MOCK PROCESSION, IN RIDICULE OF THAT OF THE HOST.

This curious composition is a satirical representation of a ceremony performed in catholic countries ; where the consecrated wafer is carried on men's shoulders, in full cavalcade, with lighted tapers, &c. The point of satire appears intended against the whole priesthood, who keep kings in their train by such mummary ; whilst they, themselves, rather sacrifice at the shrine of the jolly god ; who, here, has the station of the host. A cardinal leads the van, the pope follows ; he has two kings in his train, then the priests, &c. This picture, though on a smaller scale, has much the spirit of one, said to be by the same master, on the staircase of the great chamber at Bazil, in which the same company are consigned to hell flames ; the subject is the last judgment. Peter Brueghel was instructed by Peter Kouc, from whom he acquired the taste of painting processions, drolls, &c. as well as landscapes. He is said to have often taken the habit of a peasant, and mixed in their society, so to make a more faithful copy from nature.

£25 0 0 Canvass, 4 f. 2 in. wide, by 2 f. 5 in. high.

XX. JACOPO DA PONTE,

Called, *Il Bassano*, and *Il Bassan Vecchio*.

Born in 1510, died 1592.

ADORATION OF THE SHEPHERDS, IN A LANDSCAPE.

This, and the next picture, from the hand of this master, will be found to convey the true character of the Bassans. The subject having nothing particular, but the natural, simple, pleasing style, which pervades them, shows the Italian ground upon which the Flemings, who were at this time numerous in Italy, founded their soft and exquisite manner of treating Landscape, &c. F. Da Ponte, the father of Jacopo, was a native of Venice, but settled at Bassano, where J. Bassano was born; he had four sons, all painters, whose greatest merits were, that they imitated their father's productions, so near, that it is difficult to distinguish them at first sight. Jacopo made some essays in the grand style: but whether he thought smaller subjects were more profitable, as he could finish them in his study, and thus make scholars subservient to his interest, he scarcely painted any thing very large; but his pictures, or those of his sons, are innumerable. No collection is without a Bassan; for it is a phrase, that it is a disgrace not to have, rather than an honour to possess one.

£4 4 0

Canvass, 1 f. 3 in. wide, by 1 f. 7 in. high.

XXI. ANNUNCIATION TO THE SHEPHERDS.

A fellow to the last, in the same style.

£10 10 0 Canvass, 2 f. 8 in. wide, by 3 f. 8 in. high.

XXII. HUBERT GOLTZIUS.

Born in 1520, died 1583.

REBECCA DISCOVERED AT THE WELL.

The colouring of this picture has a considerable degree of merit, and the draperies are excellent; but the true Dutch gousto pervades the whole picture for costume, character, and sentiment. Hubert Goltzius was as much a man of literature, as a painter; he was born at Venlo, in Guelderland, but went to Rome to finish his studies; he wrote upon coins and medals, as an antiquarian. The paintings are scarce of this master, but engravings are numerous.

£25 0 0 Panel, 4 f. 8 in. wide, by 3 f. 4 in. high.

XXIII. MARTIN DE VOS.

Born in 1520, died 1604.

ST. JEROME IN MEDITATION.

This is a favourite subject with the Dutch and Flemish painters; mostly copying one another, for very few of them had much fancy or taste. The head is finely drawn, and the back ground landscape is kept in good perspective; in this department of the art, they were more successful, as the next picture by this master will show; where nature is given in the attire, such as she wears in the cooler regions of the north, rather than what she puts on in the warmer climes of Italy, whence Claude has taken his scenes.

He was a native of Antwerp, and a painter hereditary; his father being an artist of no mean abilities. He studied under Francis Floris, but finished himself with Tintoretto in Italy; he remained long there, but returned to his native country, and is considered amongst the best painters of his time.

£10 10 0 Panel, 3 f. 10 in. wide, by 2 f. 8 in. high.

XXIV. LANDSCAPE AND FIGURES.

A Picture of great beauty, for natural character, by the last master.

£10 10 0 Panel, 4 f. 7 in. wide, by 2 f. 4 in. high.

XXV. FREDERICK BAROCCIO.

Born in 1528, died 1612.

MURDER OF THE INNOCENTS.

Correggio was the master this painter most approved, and his pictures show how much he endeavoured to imitate him. There are heads, and nearly whole figures, in this painting, which may be easily traced to the originals. The attention to the management of *chiaro-scuro*, the great engine of his model, gives his paintings equal force, if not equal sweetness or grandeur, with Correggio's. This picture has been originally made for an altar piece, and is finished in the true Correggiesque manner; and although a subject of horror, yet it is treated so masterly, that the eye can rest on it without disgust.

Baroccio was the disciple of Battista Venetiano; under whom, and his uncle, Bartolomeo Genga, he studied, till he had attained his 20th year; when he went to Rome to finish his studies. Upon his return to his native country, he produced many fine paintings, and amongst the rest, a Saint Margaret of superior beauty; this picture induced the then Pope to invite him to return to Rome; where he was employed on the decorations of the Belvidere Palace, &c. After a series of labours, he returned to his native place, where he died at the advanced age of 84. The next No. is by this master.

£100 0 0 Canvass, 6 f. wide, by 10 f. high.

XXVI. MARRIAGE OF ST. CATHARINE.—*A sketch..*

£6 6 0 Canvass, 14 in. wide, by 20 in. high.

XXVII. FEDERIGO ZUCCARO, CAVALIERE.

Born in 1543, died 1609.

AN ALLEGORICO-SATIRICAL SUBJECT.

The artist, in painting this picture, appears animated with the same spirit, as when he produced the one which occasioned his leaving Rome. In this picture of slander, he figured the officers of the Pope with asses ears; in revenge, it is said, for some indignities he had received from them, whilst working for Pope Gregory XIII. in the Vatican. After passing through Spain and France, where he was not liked, he came to England, and was kindly received by Elizabeth; to please whom, and gratify his own spleen on Philip, by whom he had been employed in the Escorial, but who ordered his works to be put out, after his departure, this picture was painted. Philip, as an idiot, is seated in his chariot, attended by his prime minister, in the character of Harlequin; he is represented driving over his prostrate subjects, whilst the genius of Spain in vain endeavours to stop his course. History appears attempting to record his

acts, but, being inspired by an ass, he can draw nothing but the outline of an ass's head on the page. Scorn is seen, pointing the finger at history, for his ridiculous attempt. The Pope, and conclave of cardinals, are emblemized under the figures of parrots, in the rear. This fine picture is most harmoniously coloured, finely designed, and correctly drawn. F. Zuccherro was born in the Duchy of Urbino, but studied under his brother Taddeo at Rome, who, dying at the age of 37, he succeeded him, and finished many of his brother's works. After passing through France, Spain, and England, he returned to Rome, having received his pardon from the Pope. He assisted in painting the grand council chamber at Venice, and was knighted by the Doge.

£150 0 0 Canvass, 5 f. 7 in. wide, by 4 f. 2 in. high.

XXVIII. BARTHOLOMEW SPRANGER.

Born in 1546, died 1623.

ST. JOHN PREACHING IN THE WILDERNESS.

The incongruous mass of persons brought together, as the audience to St. John, is truly whimsical : and such anachronisms are but too frequent with painters. Here we have nearly all nations but Jews ; and every costume but that of Judea. The picture I think is allegorical ; in reference to the doctrine inculcated, as having drawn all nations within its vortex. It is most exquisitely painted, and many of the faces have the appearance of enamel ; it is finished with high labour, ingenuity and colouring. An undoubted original.

B. Spranger was born at Antwerp, and worked under a number of different masters, in his passage from Flanders to Parma ; where he studied under Bernardo Soiaro. From thence he went to Rome, and found a protector in Cardinal Farnese ; from Rome he went to Germany, and painted for the Emperors Maximilian, and Rodolphus II, who ennobled him. His last pictures are his best ; but they are extremely rare, as he was rich ; and his works have always borne a high price.

£150 0 0 Panel, 5 f. wide, by 3 f. 8 in. high.

XXIX. HUBERNIS FRECKETTER.

Born in 1546, died —

PEASANTS WITH FRUIT, GAME, LIVE FOWLS, &c.

This picture had been considered as the joint production of Rubens and Snyders; and, for this sort of composition, is undoubtedly excellent; but upon a close examen in the cleaning, I discovered the name. Frecketter is a name little known, but this painting which could have been so long considered as the work of such superior artists, is a conviction that his want of fame was not for want of skill in his profession.

£15 0 0 Canvass, 3 f. 3 in. wide, by 4 f. 6 in. high,

XXX. MATTHEW BRIL,

Born in 1550, died 1584.

LANDSCAPE IN THE TIROLESE, UPON THE RIVER INN.

The Flemings and Dutch have shown a masterdom in this department of painting, their scenes being frequently taken from nature; this is so, for it is a view near Kuffstein, on the river Inn; perhaps the most romantic and beautiful, for landscape scenery, in the world. The figures, although not the best part of the picture, are nevertheless highly interesting, as they convey, not only the costume of that, but of the present day, in this country; it is a mixture of the German and Italian.

Matthew Brill was a native of Antwerp, and gained the first principles of the art in that city. He travelled to Rome, where he soon became known, and was employed by the pope in the Vatican, who allowed him a pension for life.

£50 0 0

Panel, 3 f. 4 in. wide, by 2 f. 4 in. high.

XXXI. PAUL BRIL.

Born in 1554, died 1626.

ST. ANTHONY UNDER TEMPTATION.

The Figures by A. Caracci.

There are but two figures in this small picture, but they are lovely ones : it is a painting of the sweetest character imaginable, and the figures in the true Italian style ; they are drawn with the pencil of an angel. The landscape, however highly finished, is quite subordinate. Although we denominate it a picture of Paul Bril, which is common fashion, it ought to be placed with A. Caracci.

£25 0 0 Panel, 11½ in. wide, by 14 in. high.

XXXII. A LANDSCAPE, VIEW ON THE LAKE OF LUCERNE, WITH THE TOWN OF LUCERNE IN THE BACK GROUND.

Though we may say that the appearance of this landscape is rather too green, when compared with the rich scenes of a Titian, or a Claude ; yet it is but fair to allow something for locality ; that is, the country and the season in which the view has been taken. The perspective, and high finish of this picture, are both excellent.

£25 0 0 Panel, 2 f. wide, by 1 f. 2 in. high.

XXXIII. DENIS CALVART.

Born in 1555, died 1619.

THE ASCENSION.

The mystery of the ascension of Christ, has furnished painters with a subject, on which to exercise the true spirit of the science, for sublimity of design. This small picture has not much to boast in this; it is given as a specimen of the works of the master of Guido, Albano, and Domenichino. He was born at Antwerp, travelled to Bologna, and studied under Prospero Fontana; thence he went to Rome, remained there some time, and returned to Bologna; where he opened an academy of painting, from which issued some of the most brilliant geniuses of that age.

£10 10 0 Canvass, 1 f. 3 in. wide, by 2 f. high.

XXXIV. BERNARDO CASTELLI.

Born in 1557, died 1629.

THE JUDGMENT OF SOLOMON.

No subject has been more bandied, than this decision of King Solomon: the interest it excites warrants the selection; it is quite poetic. Our little picture has a considerable degree of merit, for correctness and grace. The scene is well designed, the contrast in the mothers' countenances is highly charactered, and the whole is chastely handled. Castelli was a Genoese, studied under Andrea Semioni, and Luca Cambiaso. He invented with ease, but he is said to have become a mannerist, for dispatch. However his fame must live as long as literature, for Tasso has immortalized him in his *Gierusalemme Liberata*, for which he made designs.

£25 0 0 Canvass, 1 f. 8 in. wide, by 2 f. 6 in. high.

XXXV. HENRY GOLTZIUS.

Born in 1558, died 1617.

VENUS RECEIVING THE FIRST TRIBUTE OF LOVE.

Allegorical.

The undoubted originality of this picture, from the hands of a master, whose paintings are scarce, but whose engravings are most numerous, renders it worthy notice. I have an engraving of it from his own hand. The allegory seems strained, and the design gothic: the countenances of the two principal figures have a high degree of expression, and are beautifully finished. H. Goltzius was born at Mulbrack, but gained his knowledge of painting in Italy; had he been able to manage his colours with half the skill he possessed in their composition, his paintings would have rivalled Giorgioni's or Titian's; but unfortunately his designs are extravagant and monotonous, and his colouring though mellow and transparent, is too violent.

£5 5 0

Panel, 2 f. 2 in. wide, by 1 f. 11 in. high.

XXXVI. POISONING THE DRAGON.—*Allegorical.*

This picture has all the traits of the foregoing, but has the colours better preserved; it would be difficult to decypher this, in its allusion, but the pictures of this artist are all highly allegorical, and the poetic vein he possessed, led him sometimes very much out of the common track.

£25 0 0

Panel, 3 f. 7 in. wide, by 2 f. 6 in. high.

XXXVII. JOHN DE WAEL.

Born about 1565, died —.

THE SHEPHERDS' OFFERINGS.

For beauty of colouring and composition, this is a charming performance; some of the heads are exquisitely finished, and the drawing, independent of the Flemish gousto, which pervades the whole picture, is excellent. The subject, although so often handled, has no historical ground, but quite the painter's own. It is rather strange that this master, whose works are superior to most of his countrymen, has not been noticed, by the biographers, otherwise than as the father of Lucas and Cornelius de Wael, who are both inferior, in talents, to their father. He was an Antwerpian, but where he studied, is not recorded.

£150 0 0

Panel, 3 f. 2 in. wide, by 1 f. 10 in. high.

XXXVIII. JOHN ROTHENAMER.

Born in 1564, died 1604.

THE BIRTH OF VENUS FROM THE SEA.

Few artists have excelled this painter, in delicacy of finish in pictures of the size of the one here exposed. It is a composition full of grace and tasteful design. In painting this picture, there is no doubt, he was employed on a subject congenial to his fancy, and he has given all his powers to the completion of it. The animals are exquisitely finished; and, had he not been so fond of showing his anatomical skill, the painting would have been more delicate, if not more scientific. Whether the landscape is from P. Brill, is undecided, but it is highly finished.

Rothenamers was born at Munich, in Bavaria, from whence he went to Rome and Venice for improvement. He settled at Augsburgh, and painted for the Emperor Rodolph; but, although he gained a large fortune by his pictures, his extravagance led him constantly into the lap of misery, in which he died. His friends buried him.

£150 0 0

Panel, 1 f. 9 in. wide, by 1 f. 5 in. high.

XXXIX. JOHN BRUEGHEL.

Called, *Velvet Brueghel*.

Born in 1560, died 1625.

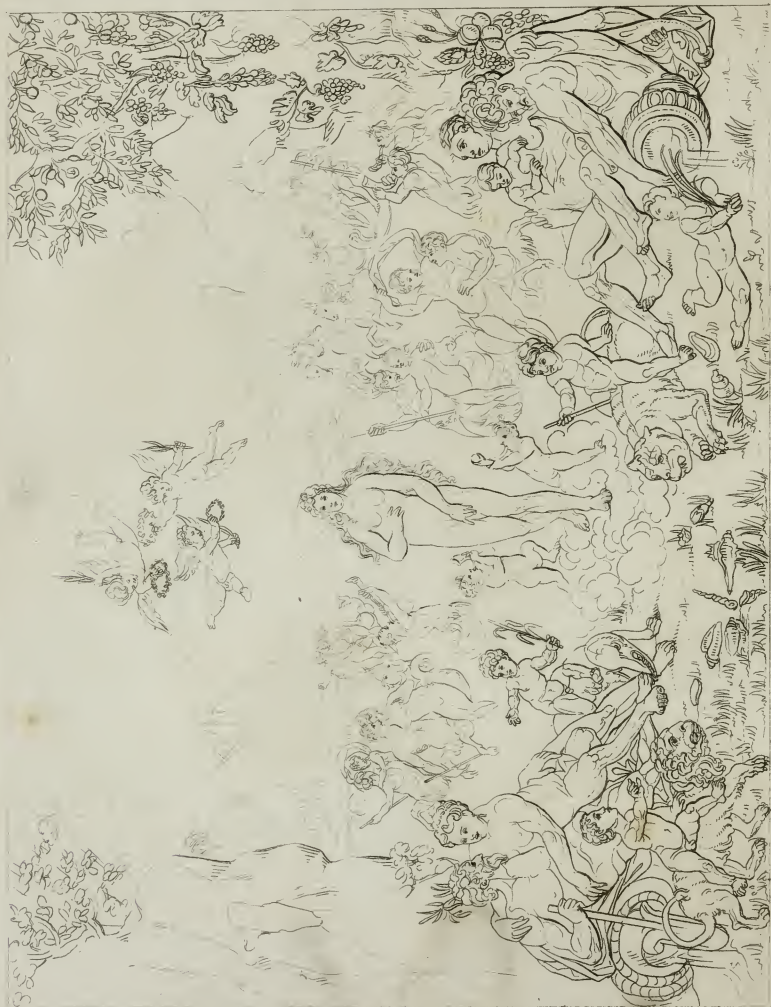
LANDSCAPE AND FIGURES.

Peter finding the Slater in the Fish. Matt. xvii. 27.

The exquisite manner in which the figures are painted, in this charming little landscape, is wonderful; for although the scenery is fine and highly finished, yet it is quite subordinate to the historical part. It represents the miracle of the finding of the slater, or piece of silver, the value at present of about 2s. There was one of gold, whose value was 17s. J. Brueghel was the son of Peter Brueghel, the Old; was born at Brussels, and was accounted, for neatness and minute execution, superior to most of his day. He was assisted in his works, that is, the figures, by Rubens and others; he, in return, painting their back-ground landscapes. He was known by the title of Velvet Brueghel, on account of his wearing, constantly, a rich dress of velvet. The two following numbers are by the same artist.

£50 0 0 Panel, 2 f. 9 in. wide, by 1 f. 9. in. high.





XL. RIVER SCENE AND LANDSCAPE—FISHING BOATS
WITH FIGURES.

The exquisite finish of this little picture is admirable, both for the perfectness of the figures and trees ; which last have so natural a character, though so very small, that the birch, oak, ash, and elm are easily distinguishable in the masses.

£50 0 0 Copper, 1 f. 7 in. wide, by 1 f. 3 in. high.

XLI. BARTOLOMEO SCHIDONE.

Born in 1560, died 1616.

MATERNAL AFFECTION.

I have called this picture by the above title, as the female does not seem to have been painted, but as a portrait ; and its character has nothing, of what is supposed necessary to constitute the expression of a Madonna. It is no doubt a portrait of one of the family of the Duke of Parma. I do not know that I have ever seen a painting, which approaches the Correggiesque style, so close as this. It is a fine performance ; and though perhaps it may not be from the pencil of

Schidone, certainly, it would not have disgraced that of Correggio. Schidone practised in the school of the Caracci; but afterwards gave himself up to the study of Correggio's manner so entirely, that no one has succeeded so well in copying the graces and delicacies of that enchanting artist. He was born at Modena, and is supposed to have died in consequence of losing a large sum at the gaming table.

£150 0 0 Canvass, 2 f. 8 in. wide, by 3 f. 1 in. high.

XLII. ANNIBALE CARACCI,

Born in 1560, died 1609.

THE VIRGIN, CHRIST, ELIZABETH, AND ST. JOHN.

To suppose a picture of the dimensions of this, can convey an idea of the grandeur and sublimity of the paintings of this artist, would be absurd; those, only, can appreciate his talents, who have seen his works in the Farnese Gallery, where his masterly execution, of the boldest foreshortenings, is nearly unrivalled, even by those of Michael Angiolo. This picture has its merits, and is curious for the design; Christ, sitting in the lap of his mother, is giving St. John something to

drink, out of a small bowl ; Elizabeth is holding up her hands in admiration. From the time of this artist, his cousin, Lodovico, and his brother Agostino, we must date the revival of the better part of painting, composition, drawing, and design. For a considerable time previous, these chief principles of the art, had been languishing, and had undergone much corruption throughout Europe. The establishing a school, under such enthusiastic and able masters, naturally produced such a result, as the perfecting such proficientes as Guido, Albani, Guerchino, Bandalocchi, Domenichino, &c. &c. Posterity will ever honour men, had they no other merit, who have contributed so much to the perpetuating the energies of this delightful art.

£15 15 0 Panel, 3 f. wide, by 2 f. 4 in. high.

XLIII. LUDOVICO CARACCI.

Born in 1555, died 1619.

THE PRODIGAL SON, IN DISTRESS.

Ludovico, of the three Caraccis, is allowed to have had less fire in his compositions, than his cousins Annibal and Agostino, but much more grace and sweetness. The combination of three such powerful agents, possessing such various energies, all tending to the perfection of one object, was certain to produce the best effects ; for such was the case by the institution of the school which bears their name. They were natives of Bologna, and studied under Prospero Fontana. Agostino applied more to engraving than painting, wherefore his pictures are very rare, having been employed with his brother Annibal upon the Farnesian gallery. Ludovico chiefly acquired his knowledge by studying after Titian, Paul-Veronese, Correggio, and Parmegiano.

£7 7 0 Canvass, 2 f. wide, by 2 f. 6 in. high.



XLIV. GUIDO RENI.

Born in 1575, died 1642.

OMPHALE, WITH THE CLUB OF HERCULES.

The true taste, genius and spirit of Guido, may be traced in this picture; if his character be at all known, either by elegance of outline, firmness of pencil, suavity and grace, with nobleness, this is an undoubted original. Guido was born at Bologna: at first he studied under Denis Calvart, but finished himself under the Caraccis. His manner of painting the human figure, and which gave so engaging and fascinating an air to his females, was a peculiar suavity he put into the mouth and eyes; these last large, and full, yet modest; the first small, with generally a complacent smile; the nostrils never expanded or open; with the outline not inferior to Raphael. There is a peculiarity which pervades all his pictures, in a sanguinary tint he has given to the ends of the fingers and toes, as if the blood were starting from them. This master has three manners, of which this and the two sequent numbers are given as examples. The first dark, after the manner of Caravaggio; the second more light, clear and pure, with a stronger admixture of white lead; the last quite slight, with bold

touches, and appearing finished in haste. He is said to have died poor, from an unconquerable taste for gambling.

£500 0 0 Canvass, 2 f. 3 in. wide, by 2 f. 8 in. high.

XLV. SAINT CECILIA.

The grand gousto of Guido, with all his grace and sweetness, is seen in this picture ; the attitude of the Saint is divine.

£300 0 0 Canvass, 3 f. 8 in. wide, by 5 in. high.

XLVI. A SAINT'S HEAD.

A bold, masterly performance, but slightly finished, perhaps at one sitting.

£10 0 0 Canvass, 2 f. wide, by 2 f. 6 in. high.

XLVII. CHRISTOFANO ALLORI,

Called, *Bronzino*.

Born in 1577, died 1621.

CHRIST BEARING HIS CROSS TO CALVARY.

Of all the pictures perhaps ever executed, even by the minutest Dutchman, this will stand foremost, as an example of what may be performed in miniature. There are above 400 figures to be traced, in this small picture; and the whole kept in such exact proportional perspective, that the last figures, though nearly lost to sight, by the naked eye, when seen through a glass, are as perfect as those in the front of the picture. The peculiar excellence with which the figures in this picture are painted for the correctness of drawing, touched with so much delicacy and sentiment, so round and relieved by the colouring; makes it seem surprising, how a hand or eye could be found equal to the execution of them.

Christofano was the son and disciple of Allesandro Allori, a native of Florence; studying afterwards from the works of Santi di Titi, he executed some designs for altars; he likewise painted portraits as large as life.

£100 0 0 Panel, 1 f. 9 in. wide, by 1 f. 2 in. high.

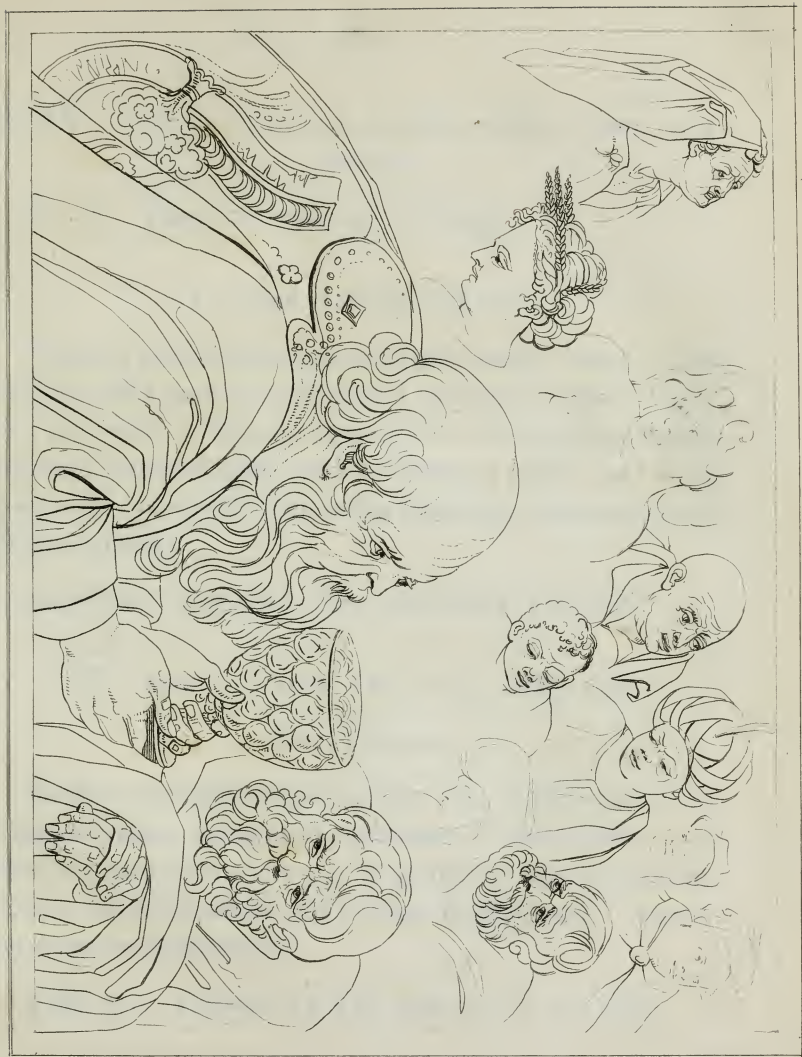
XLVIII. SIR PETER PAUL RUBENS.

Born in 1577, died 1640.

ORIGINAL SKETCHES FOR THE HEADS, IN THE WISE-
MEN'S OFFERINGS, &c. CALLED RUBENS'S PALLETE.

This invaluable morceau, from the hand of Rubens, gives a truer idea of the merits of this great man, than can his most elaborate performances; here you see the genius of the master, as first struck from the teeming imagination; yet each countenance as perfect as when placed to its destined situation. No painter ever did so much, and few have excelled him, whether for grandeur or poetic fancy, in his performances. Having been bred a scholar, he made learning highly useful to him in his art; and although his Flemish taste unfortunately pervades all his works, yet take him for all in all, we have seen no one equal him since his day. His works at the Luxembourg Gallery and Whitehall, had he painted no others, would have immortalized him. Rubens was a native of Antwerp; he had for tutors in the art, Tobias Veraecht, Adam Van Oort, and Octavio Van Veen; afterwards he made the tour of Italy for improvement. At last he came to England, and was graced with the honour of knighthood by Charles the First.—The three following pictures are by Rubens.

£100 0 0 Panel, 2 f. 1 in. wide, by 1 f. 8 in. high.



XLIX. PORTRAIT OF HIS NURSE, WITH A BOY AND
CANDLE.

6 6 0 Panel, 1 f. wide, by 10 in. high.

L. THE ANNUNCIATION.

This is a most complicate and highly poetic design of this subject, and I have no doubt when I assert, the original. There is a copy of it, in the possession of Sir A. Hume, Bart. higher finished, but wanting the spirit of Rubens's pencil; and from particular circumstances attending this picture leaves no doubt of its originality.

£150 0 0 Panel, 1 f. 6 in. wide, by 2 f. 1 in. high.

LI. THE TRIUMPH OF LOVE.—*Allegorical.*

From Petrarch.

In this undoubted original picture, the painter has, with congenial ideas, taken up the sentiment of the sweetest poet that ever sang of love; for, by its power, he has eternized his Laura, and the fountain of Vaocluse, in his Cazoni. This is an exquisite performance.

£300 0 0 Canvass, 4 f. 2 in. wide, by 2 f. 9 in. high.

LII. FRANCESCO ALBANO.

Born in 1578, died 1660.

CHRIST BAPTIZED BY JOHN.

Albano, in pictures such as the one here shown, was quite within his powers, and they were of no small extent. So exquisite is the finish of this delightful little picture, that, although the subject is most familiar, we can dwell on it with pleasure and admiration.

He was born at Bologna, and was put to Denis Calvart, Guido, who was older than Albano, was still with Denis. From him he learnt, more than from his master, the principles of designing. From Bologna he went to Rome, to perfect himself, but settled in his native town; where, marrying a second wife, who was extremely beautiful, she served him as a model for all his naked females; and his children he took as copies for his angels and cupids.

The paintings of this artist are mostly pleasing subjects; many of them highly poetic, for he was a scholar; but, from negligence or haste, he became a mannerist, and, with very little alteration, copied many of his own works.

£100 0 0 Canvass, 1 f. wide, by 1 f. 5 in. high.



LIII. VENUS AND ADONIS.

This graceful little picture is one of Albano's most favourite subjects, which he has frequently repeated in a variety of pleasing forms; and, although he has noticed, allegorically, in the back ground, the dismal fate of Adonis, the melancholy catastrophe is too distant, to interfere or cast any gloom on the beauty and grace of the composition.

£40 0 0

Panel, 9 in. wide, by 11 in. high.

LIV. GIOVANNI LANFRANCO, CAVALIERE.

Born in 1581, died 1647.

THE ASSUMPTION OF THE VIRGIN MARY.

The easel pieces of this master, with the true spirit of his preceptor, Annibale Caracci, seem, like his, to confess a want of elbow room, in the execution; and, notwithstanding the beauty and grandeur of the manner, together with some grace, they want that suavity, which Lanfranco so much desired, in his endeavours to imitate Correggio.

This master may be ranked amongst the first painters, for the true grand gousto; his paintings in the church of St. Peter,

at Rome, and his picture of St. Francis dying, surrounded by angels, in the Pallazzo della Torre, in this style, will eternize his memory. The same day gave birth to Lanfranco and Domenichino; they studied together under the Caracci; but of very different tastes: the one, all fire; the other, slow, but sure. Lanfranco was poet, painter, and musician; he lived happily in the bosom of his family, and died, at the age of 66, having been knighted by Pope Urban VIII.

£50 0 0 Canvass, 5 f. wide, by 5 f. high.

LV. DOMENICO ZAMPIERI,

Called, *Domenichino*.

Born in 1581, died 1641.

SMALL HEAD OF CHRIST.

This undoubted little picture, from the hand of Domenichino, I have no doubt, is one of his early performances; it is not a work of great merit, but is finely drawn, and sweetly coloured. Another specimen, our next picture in the collection, is of a very different description, and the two pictures are selected, as showing the various character of this master, about whose works such different opinions are entertained. By some he is extolled as equalling Leonardo da Vinci, Caracci, and

Nicholas Poussin, for composition and design ; and superior to them all, in sublimity and expression. Others denying him any merit but as a labourer in his profession, without genius, a mere plodder. His works speak for themselves. The truth is, he did not understand the management of the chiaro-scuro ; his pencil is rather heavy, and his paintings, in general, dry. Like all great masters, his works are very dissimilar, and his merits cannot be traced in one or two pictures ; his best works have been considered as models for all succeeding artists.

Domenico was born at Bologna, and passed the same ordeal, in his studies, with Guido, &c. ; he was appointed by the Pope chief architect of the apostolical palace. Being of a mild temper, and meeting with much illnature from his rivals, when at Naples, it is said to have hastened his death.

The originality of this picture is warranted.

£50 0 0 Panel, oval shape, $3\frac{1}{2}$ in. by 4 in. high.

LVI. THE MARTYRDOM OF ST. LAURENCE.

As a contrast to the last, this picture gives some idea of Domenichino, on a larger scale, and to which the observations given before, apply.

£20 0 0 Canvass, 4 f. wide, by 3 f. 2 in. high.

LVII. DAVID TENIERS, *the Old*.*Born in 1582, died 1649.*

BOORS DRINKING.

The true genius of Teniers is seen in this little picture ; it is not one of his best performances, but has all the spirit and character of this master, in scenes drawn from low life. He was an Antwerpian, by birth, and had Rubens for his master ; he likewise studied at Rome ; but from Rome he brought none of the Roman character ; his genius led him another way. Many of the Father's pictures are ascribed to the son, who greatly excelled his parent.

£8 8 0 Canvass, 10½ wide, by 12 in. high.

LVIII. CORNELIUS POELEMBOURG.

*Born in 1586, died 1660.*PAN INVOKING CUPID TO INSPIRE A NYMPH WITH
LOVE.

The most singular part of this beautifully finished little picture, is the representation of a female satyr. This is in the true character of Poelemburg, and the whole most exquisitely coloured. He succeeded best in works of this size,

and in naked figures especially. Very little of the Dutch taste is to be traced in his pictures, and the choice of subjects was generally pleasing. He was born at Utrecht, studied and painted at Rome, was invited to England by Charles the First; but returned to Utrecht, and died there highly honoured and rich.

£50 0 0 Copper, $2\frac{1}{2}$ in. wide, by $6\frac{1}{2}$ in. high.

LIX. CLAUDE VIGNON.

Born in 1592, died, 1670.

LANDSCAPE, VIEW ON THE LAKE OF GENEVA.

The works of this master are executed in a manner peculiar to himself, which give them a force at some distance, but they will not bear close inspection; he never mixed his colours on the palette, but placed them on the canvass, in a succession of tints, adding till he had obtained his object. He was born at Tours, and painted in France; his model was at first Caravagio, but he afterwards relinquished that style for one more expeditious. He was allowed to be the best judge, both of the value and author of any picture, then living.

£10 0 0 Canvass, 4 f. 1 in. wide, by 3 f. high.

LX. JACOB JORDAENS.

Born in 1594, died 1678.

BAUCIS AND PHILEMON.

This fable or tale is excellently told on the canvass; and although Jupiter has not all the majesty in appearance we might expect in a deity disguised, yet is the whole a good picture, well coloured, and might readily pass for the work of Rubens himself. Jordaens was born at Antwerp, and, having married young, he never had an opportunity of leaving his native country. He is recorded as one of the favourite disciples of Rubens.

£250 0 0

Canvass, 5 f. by 3 f. 6 in. high.

LXI. NICHOLAS POUSSIN.

Born in 1594, died 1665.

THE SONS OF CYDIPPE DRAWING THE CHARIOT OF
THEIR MOTHER TO THE TEMPLE OF JUNO.

Nicholas Poussin is famous for introducing some classical story into his landscapes; this represents the priestess drawn



by her sons, Cleobis and Biton, to the temple, when oxen could not be procured. Cydippe entreated the goddess to reward the piety of her sons, they were found dead upon going to rest. A singular fashion of rewarding piety! This is an undoubted original. This famed painter was born at Andely, in Normandy; but, from his long residence in Rome, he must be considered rather as an Italian, than a French painter; he dwelt so much on the study of the antique, from statues, &c. that his figures have all a rigid stiffness, by which his works are easily detected, for his style is his own. His colouring, except in his landscapes, is very meagre, cold, feeble, and hard, but his designs are always correct, and the costume never wrong. He returned to France, by the order of Lewis the Thirteenth, but he contrived, by an excuse, to go back to Italy, where he spent the remainder of his life.

£500 0 0

Canvass, 17½ in. wide, by 1 f. 9 in. high.

LXII. TRIUMPH OF NEPTUNE.

The composition of this picture is grand, and the figure of Neptune truly sublime. It is in the best manner of this artist, and one of his performances, when in France, before his return to Italy. The face of the principal figure, is certainly

a portrait of Henry the Fourth, of France, murdered some time previous, and who, at that period, was almost adored by the French nation.

£100 0 0 Canvass, 4 f. 5 in. wide, by 4 f. 9 in. high.

LXIII. PIETRO BERRETINI DA CORTONA.

Born in 1596, died 1669.

THE TRIUMPHAL ENTRY OF DARIUS INTO BABYLON.

The beautiful colouring and grace, which pervade the pictures of this artist, together with the admirable manner he had of grouping his figures, render the works of P. da Cortona, most desirable, where an entire collection is not wished. They make beautiful furniture, and are much coveted. He takes his name from his native place; where, at an early age, he soon distinguished himself as a painter, by his grand designs of the Rape of the Sabines, and the Battle of Alexander. His small pictures are seldom highly finished, yet the tout ensemble, although there may be some defects, is beautiful.

£10 0 0 Canvass, 3 f. wide, by 2 f. 6 in. high.

LXIV. JOHN VAN GOYEN.

Born in 1596, died 1656.

LANDSCAPE, A WINTER SCENE, SKAITING.

Few masters have left behind them such abundance of their works, as Van Goyen; none, I think, whose performances bear so little resemblance to each other. This picture is neither in his best or his worst manner; the scene is such as has been often given, by many of the Dutch artists. He was born at Leyden, studied under William Garretson and afterwards under Esaias Vandervelde. The best pictures of this master rank with those of D. Teniers.

£5 5 0 Canvass, 7 in. wide, by 6 in. high.

LXV. SIR ANTHONY VANDYCK.

Born in 1599, died 1641.

THE CONVERSION OF SAUL; THE ORIGINAL SKETCH.

This painting is from the Royal French Collection, and is preserved in the original frame. The drawing and design, in its first state, of any great master, gives us a better idea of his real genius, than the perfect picture. This is most exquisitely

drawn, and the design sublime. The historical pictures of this artist are scarce ; his fort lay in portrait painting, but as he was an expensive man, he was compelled, as he said, to work for his kitchen. He was a native of Antwerp, and scholar of Rubens. Having made the tour of Italy, he returned to Flanders, from whence he came to England, by the desire of Charles the First. He married his wife and lived the rest of his life in Britain, having been knighted by Charles. The next number is by the hand of Vandyck ; but of a very different character from the last. I have two portraits by this master.

£150 0 0 Canvass, 2 f. wide, by 2 f. 5 in. high.

LXVI. A HOLY FAMILY, MARY, CHRIST, AND
JOSEPH.

This most beautiful little picture is full of grace and delicacy ; the exquisite brilliancy of the colouring is, I may say, much beyond the Flemish school. A singular whim of the author, was to give Joseph a bunch of grapes in his hand, which he seems to hold out of the reach of the infant.

£150 0 0 Panel, 10 in. wide, by 13½ in. high.



LXVII. JAN MIEL,
 Called, *Giovanni della Vite*.

Born in 1599, died 1664.

PASTORAL SCENE, AND LANDSCAPE.

Although the best of this Artist's paintings are hunting subjects; yet his historical scenes, carnivals, &c. are highly rated. This is a truly beautiful picture, and those who are fond of scenes in rustic life, will find much to admire in it; nothing can be more truly natural. The subject is drawn from low life, yet is there a grace in the heads, which is enchanting: it is touched with a free pencil. Jan Miel was born in Flanders, and had his first principles from Gerard Segers; but perfected himself at Rome. He has, nevertheless, the Flemish relish, in some degree, left in all his human figures; his animals are equal to any.

£10 10 0 Canvass, 2 f. 3 in. wide, by 1 f. 4 in. high.

LXVIII. GASPAR POUSSIN, OR DUGHET.

Born in 1600, died 1663.

LANDSCAPE.

This is one of those beautiful paintings, which will be ever esteemed for free, yet delicate penciling, truth of perspective,

and beauty of colouring. The readiness of this master was so great that 'tis said he painted a large landscape in one day. He was the pupil of his brother-in-law, Nicholas Poussin, whose sur-name he adopted. The *Abrégé de la Vie des Peintres* makes him an Italian, by birth; the rest of his biographers, a Frenchman: I think it is sufficient to see his parental name, to determine the question; Dughet is perfectly French.

The pictures of Gaspar have, in some instances, too much of obscurity in the foregrounds; and his masses have rather a monotony of colour; but notwithstanding these peccadilloes, they are enchantingly natural, and although very numerous, and in every collection, bear a high price.

£500 0 0 Canvass, 4 f. wide, by 3 f. high.

LXIX. JOHN DAVID DE HEEM.

Born in 1600, died 1674.

FRUIT.

The exquisite manner in which this artist finished his works, is admirable; 'tis true, he, like his father and brother, confined himself to the same subjects, flowers, fruit, furniture, &c. This artist was a native of Utrecht, where he lived and died.

£5 5 0 Canvass, 1 f. 4½ in. wide, by 1 f. 8 in. high.

LXX. PAINTING OF A NAUTILUS CURIOUSLY
MOUNTED AS A CUP.

This curious and beautifully penciled picture, is from the same hand as the last mentioned.

£3 3 0 Canvass, $10\frac{1}{2}$ in. wide, by $12\frac{1}{2}$ in. high.

LXXI. CLAUDE GELEE,
Called, *Claude Lorrain*.

Born in 1600, died 1682.

SHIPS IN A STORM, WITH SEA COAST AND RUINS.

If the painting of landscapes, or sea views, was ever carried to the extremest pitch the art will admit, it was done by Claude. Who is not able to decide on a Claude? Every connoisseur and dealer, from the humble broker to the noblest purchaser. Yet, I think I may venture to assert, that not one in one hundred of those sold as such, came from his pencil; the life of a patriarch would not have sufficed to furnish half the Claudes in Britain only. When we consider the supreme beauty and high finish of this artist's works; the extreme care with which he worked on his pictures; retouching them over and over again, to bring them to the perfection we perceive in them; what I have asserted cannot be doubted. This I have no fear in offering

as a genuine picture, if one is to be found in England. Its damaged state, when it came into my possession, made me despair of recovering it; for, in rolling it, to transmit it to England, it had been pasted at the back; which drying, nearly brought all the surface of the picture off; at least cracked it into pieces, like cockle shells, that it would not unfold. By a certain process, I have brought it to the state, in which it is now seen.

This artist served an apprenticeship to a pastry-cook; and from Lorraine, he took flight to Rome; where he got employment from Agostino Tasso, who hired him as a boy to do his drudgery. His master, to make use of him, taught him the first rudiments of the art, which is all the schooling he ever had; and assiduity, with his natural genius, did the rest. The figures, in many of his pictures, are by Courtois, Philipo Laura, &c.; his own are much inferior; of this he was sensible. But nevertheless those pictures which have figures by himself are most esteemed.

Canvass, 4 f. 6 in. wide, by 2 f. 6 in. high.

LXXII. SIMON DE VOS.

Born in 1603, died —

THE MARRIAGE AT CANA IN GALILEE.

A bad design, and as ill executed, except in the colouring ; but 'tis an original of this master. His figures are not badly designed, but the attitudes are constrained and unnatural, wanting grace and dignity. He was born at Antwerp, and painted pictures of the chace, in which he succeeded better : he is said to have been living in 1662.

£15 15 0 Panel, 1 f. 9 in. wide, by 2 f. 3 in. high.

LXXIII. ALBERT KUYP, OR CUYP.

Born in 1606, died —.

CATTLE, COWS, &c.

No painter, Paul Potter excepted, comes nearer to the life, in painting cattle, than Albert Kuyp. Jacob Kuyp, his father, was his tutor likewise ; but the son went far beyond the father in his profession. He was born at Dort, and most of his works are views near that city.

£8 8 0 Canvass, 1 f. 8 in. wide, by 1 f. 3 in. high.

LXXIV. REMBRANDT VAN RYN.

Born in 1606, died 1674.

AN ALLEGORICAL REPRESENTATION OF THE VANITY
OF WORLDLY PROPERTY, BY A MAGDALEN AND
ST. JEROME, WITH A SCULL, IN HIS HAND.

The apparent anachronism, in this beautiful little picture, is but a mote in the radiance of its excellencies. Nothing can exceed the two heads for expression; and the ornaments, jewels, &c. are touched with a brilliancy which cannot be excelled. The management of the light is exquisite, and gives the picture the most lively and charming character possible. It is not necessary to follow Mr. Fuseli in his eulogies of this master, they are rather in the extreme; but his merit is best discovered in his works, which, for the particular part, in which is his excellence, stand unrivalled. The three following pictures are from his hand, all in different manners.

£200 0 0

Panel, 13 in. wide, by 15 in. high.



LXXV. A PORTRAIT.

This head is a fine specimen of Rembrandt as a portrait painter ; it is nature itself.

£10 10 0 Canvass, 2 f. wide, by 2 f. 5 in. high.

LXXVI. THE ANNUNCIATION.

This is one of the earliest productions of this master, but an undoubted original.

£80 0 0 . Panel, 2 f. 3 in. wide, by 1 f. 8 in. high.

LXXVII. AN ALLEGORICAL SUBJECT.

From Virgil.

Canvass on Panel, 1 f. 4 in. wide, by 1 f. 3 in. high.

£50 0 0

LXXVIII. ABRAHAM VAN DIEPENBEKE.

Born in 1607, died 1675.

MERCURY AND BATTUS.

The fable of this picture is, perhaps, as well told as could be wished, the colouring and drawing admirable; the power this painter had of using the chiaro-scuro, to effect, we have here in full force, for the figures seem to protrude from the canvass. Battus having seen the theft committed by Mercury, of the flocks of Admetus, promised secrecy; but violating his promise, he was turned, by the god, into a pumice stone.

Diepenbeke was a native of Bois le Duc; at first a painter on glass, but, afterwards, schooled himself under Rubens, and was considered as one of his best disciples.

£50 0 0 Canvass, 3 f. 10 in. wide, by 5 f. high.

LXXIX. 'MARY, ELIZABETH, CHRIST, AND ST. JOHN.

This is by the last master, and in the true Flemish gousto.

£5 5 0 Panel, 10 in. wide, by 12 in. high.

LXXX. ADRIAN BROUWER, OR BRAUWER;

Born in 1608, died 1640.

THE COUNTRY SURGEON.

For drolls and copies of humourous scenes, drawn from low life, this artist has many rivals; but none who exceed him in the true spirit of such compositions. This picture, though composed but of two figures, has sufficient merit, to arrest the attention, for its whimsicality. Brauwer was born poor, and died a beggar; all his merit, and the assistance of his friends, with Rubens at their head, could not keep him from the extreme of wretchedness, and in which he died at the age of 32.

£3 3 0 Panel, 4 in. wide, by 6 in. high.

LXXXI. PETER PETERSZ BRUEGHEL, *the Young,*
Called, *Hellish Brueghel.*

Born in —, died 1642.

ST. ANTHONY UNDER TEMPTATION.

The subject before us, has furnished painters, of a particular turn of mind, with an opportunity of exhibiting that whimsicality of taste, which few have possessed. Indeed it is not

much to be regretted, as certainly the beautiful part of creation affords matter sufficient, whereon the mind may dwell with much greater pleasure. But, however, for this devilish fancy, P. Brueghel takes the lead. Jerome de Bos, who died in the year 1500, of the same gousto, and perhaps the model, on which our painter formed his ideas, has not the variety or intricacy of Brueghel; nor have his pictures like beauty in drawing or finish; for they have the true character of the 15th century, being stiff, hard, and ill coloured. The boldest rival of Brueghel, in this region of caprice, is David Ryckaert the young, who was born in 1615; he possessed considerable talents in the line of Teniers, Ostade, &c.; but at the age of 50, took up the manner of P. Brueghel, his pictures being highly valued for a peculiar method of managing his lights. Although Ryckaert's merit in this particular goes beyond, yet, in the true genuine poetic spirit of these subjects, he falls far in the rear of Brueghel. As a specimen, the present subject is ample proof; for I think it may, in this infernal branch of the science, be termed a *chef-d'oeuvre*. The female countenance which is introduced, as the grand object of enticement, and put fronting the anchoret, is most enchantingly painted; the attitude of prayer, and serene countenance of St. Anthony, are well expressed; the odd, singular, whimsically disposed groups, placed through the whole of the picture, making it highly interesting, were no doubt intended by the author, as moral sermons, conveying, through the medium of allegory,

of which much of the spirit must be lost, the results as well as turpitude of moral depravity.

Hellish Brueghel was the son of Peter Brueghel; was born at Brussels, and studied under his father first, and afterwards was pupil to Gilles Coningsloo. The time of his birth is not ascertained.

£100 0 0 Panel, 3 f. 4 in. wide, by 2 f. 4 in. high.

LXXXII. HENDRICK VAN VLIET.

Born in 1608, died —.

SUPPOSED PORTRAIT OF GERHARD DOUW.

This small picture has been generally admitted as a portrait of G. Douw; it is highly finished, but of a free pencil. Van Vliet was born at Delft, and studied under Mierveldt for portraits: his chief pieces are interiors of churches by candlelight.

£10 0 0 Copper, 4 in. wide, by 4½ in. high.

LXXXIII. DAVID TENIERS, *the Young.**Born in 1610, died, 1694.*

LANDSCAPE—A WINTER SCENE.

The silvering colour preserved through the whole of this charming little picture, gives us a most just representation of nature, at the season intended to be expressed. The pictures of D. Teniers, the Young, have all a singular transparence; from the method he used in relieving his lights, by other lights, without the help of dark shadows.

David Teniers, father and son, were born in Antwerp; the son learnt his art of his father; he was afterwards the pupil of Adrian Brauwer: the best principles he possessed, he derived from Rubens. The precision with which he copied the works of the best Italian masters, is astonishing, when we consider that, in the works of his own fancy, he never got over the Flemish manner and taste.

£50 0 0

Panel, 1 f. 10 in. by 1 f. 4 in. high.

LXXXIV. WILLIAM VANDERVELDE, *the Old.**Born in 1610, died 1693.*

SEA PIECE, A STORM.

The pictures of this artist have not been equalled by any, in this line of the art, marine painting, but by those of his son; which, undoubtedly, have a higher finish, though not so much boldness and decision. He was born at Leyden, and came over to England, where he had an establishment under King Charles the Second, which was continued to him, under James the Second. He died in London.

£10 10 0 Canvass, 2 f. 5 in. wide, by 2 f. high.

LXXXV. GERHARD DOUW.

Born in 1613, died 1674.

THE MOUNTEBANK, OR QUACK DOCTOR.

This is a subject which appears to have pleased the artist's fancy; for I have seen another of this subject treated differently, and one of his finest pictures at Manheim is a droll of this character. There is a wonderful precision and neatness

in all the works of this artist, but they are not all equal; this is not to be considered, but as a specimen of his manner. He was born at Leyden in Holland, and studied under Rembrandt, whose manner he copied in what concerns the minuter character of his master; but he seldom attempted any thing large; all his paintings have the true Dutch gousto.

£15 15 0 Panel, 1 f. 3½ in. wide, by 1 f. 4 in. high.

LXXXVI. BARTHOLOME ESTEBAN MURILLO.

Born in 1613, died 1685.

BOYS BLOWING BUBBLES.

The figures of the two boys, in this picture, no doubt, were portraits of young gentlemen, as they are both dressed in costume; the one as a student of Seville. It is a beautiful picture, and being one of his favourite subjects, is finished with great spirit, taste and nature. Murillo was born at Pilas, near Seville, and most of his best paintings were in Spain, but they have become dispersed throughout Europe, and are much coveted.

£150 0 0 Canvass, 3 f. 10 in. wide, by 3 f. high.

LXXXVII. SALVATOR ROSA.

Born in 1614, died 1673.

LANDSCAPE AND RUINS.

The landscapes of Salvator will always hold a place amongst the foremost, for sublimity and invention. His pictures, most esteemed, are those where terror is the prime mover; where danger from banditti, thunder and lightning, with all the terrific effects of natural phenomena, are portrayed. His historical subjects have, likewise, the same turn of mind. The following number is a specimen in this way. Very different opinions are held of his famous picture of Saul and the Witch of Endor, in the Royal French Collection at Versailles. Salvator Rosa was a Neapolitan; he studied under Spagnoletto and Daniel Falconé; but, it was Caravaggio he most desired to imitate. There is an inimitable freedom, in the pencil of this master, which gives fire to all his compositions. The two following numbers are by this artist.

£20 0 0 Canvass, 2 f. wide, by 2 f. 7 in. high.

LXXXVIII. CASSIUS APPEARING TO BRUTUS, BEFORE THE BATTLE OF PHILIPPI.

This picture is in the true Salvator style, and conveys a just representation of the recorded story ; it is finely drawn ; the expressions are admirable, and the torch light managed well.

£25 0 0 Canvass, 4 f. 10 in. wide, by 3 f. 8 in. high.

LXXXIX. LANDSCAPE AND RUINS.

£10 0 0 Canvass, 2 f. wide, by 3 f. high.

XC. THOMAS WYCKE, called, *the Old*.

Born in 1616, died 1686.

SEA PORT IN THE MEDITERRANEAN—SUN SET.

This picture has a glow of warmth, which the artist has given, as charactering the time of the departing sun in those warm regions, on a summer even ; which, to those who have not witnessed the scenery on the spot, and the rich hues which are cast on every object at this point of time, in these climes,



the painting will appear overcharged. The figures are judiciously grouped, and the costume, of the various nations introduced, is true to character; the vessels are accurate to admiration. T. Wycke was a native of Haerlem, but spent a considerable portion of his life in Italy.

£50 0 0 Canvass, 8 f. wide, by 5 f. high.

XCI. CARLINO, *or* CARLO DOLCI.

Born in 1616, died 1686.

VIRGIN AND CHILD.

Whatever faults we may attribute to the works of Carlo Dolci, they convey a feeling, a sentiment, which, from its enchanting power, captivates the soul. Not by that superiority which constitutes the sublime, boldness of outline, force, grandeur of design, &c. but, by those attractive ones, suavity, delicacy, placid repose, and grace. Many of this artist's pictures are ornamented with flowers, witness this specimen, and that in the Wilton Collection; but, whether from the hand of Mario da Fiori, as supposed, or not, is uncertain. The flesh, in his figures, has too little carnation, and has a great deal of the appearance of enamel, or polished ivory; and to produce

rotundity, there appears to be a high degree of finish and labour used. Carlino was born at Florence, and made his debut as a painter at 11 years of age, by a picture of St. John; a portrait of his mother, produced soon after, established his reputation. He painted some few pictures, half length, as large as life; but his progress was so slow, that it is said to have deranged his intellect, when he came to know, that Luca Giordano could produce more in a day, than he could in a month.

£250 0 0 Copper, $8\frac{1}{2}$ in. wide, by 11 in. high.

XCII. GIOVANNI BENEDETTO CASTIGLIONE,

Called, *Grechetto*.

Born in 1616, died 1670.

CHRIST DRIVING OUT THE DEALERS, FROM THE
TEMPLE.

The composition of this picture is very masterly, the colouring good, and the drawing correct; but the principal figure, Christ, is thrown too much in the back ground. The chief master Castiglioni had, was Vandyck, who resided some

time at Genoa, where this artist was a native. He became a general designer, and succeeded equally in history, landscape, and portrait.

£20 0 0 Canvass, 4 f. 3 in. wide, by 3 f. 2 in. high.

XCIII. ISAAC VAN OSTADE.

Born in 1617, died —.

BOORS DRINKING.

The true low gousto of Holland, is strongly given in the pictures of this young artist; had he lived longer, perhaps, he might have approached nearer his brother Adrian, the most exquisite finisher in this department of the art; for he may be truly said to have “raised flowers from a dunghill.” The two following numbers are by the same artist.

£20 0 0 Canvass, 1 f. 2 in. wide, by 1 f. 5 in. high.

XCIV. THE COUNTRY ALE HOUSE, OR HENPECKED HUSBAND.

This picture, by the last mentioned artist, is designed in his truest humour; and though the drawing has nothing to re-

commend it, the composition, in as much as relates to this style and genius of painting, is most excellent.

£20 0 0 Canvass, 3 f. 2 in. wide, by 2 f. high.

XCV. DUTCH BOORS AT DINNER.

£10 10 0 Panel, 1 f. 2 in. wide, by 1 f. 7 in. high.

XCVI. CHARLES LE BRUN, CHEVALIER.

Born in 1619, died 1690.

THE DEFEAT OF THE GIANTS, IN THEIR BATTLE
AGAINST JUPITER.

In so complicated a design, to have given a just expression to every figure, is wonderful; and the poetic fancy here displayed, is truly great. The groupings, throughout the whole composition, may be considered learned, and beautifully disposed. It is a subject upon which, both poets and painters, have often displayed their talents. So true is it, nevertheless, that even the greatest men have copied themselves, we cannot help remarking, that many of the figures, in the passage

of the Granicus, one of the battles of Alexander, are to be traced in this.

This distinguished artist was born in Paris, and studied under Vouet, that corrupter of painting and the Gallic school; but whose manner he totally abandoned. He finished his studies at Rome, where he spent six years, and became the greatest painter France, or, perhaps, take him for all in all, any country ever produced. If poetic genius, a thorough knowledge of the passions which actuate the human frame, gained by deep research, a diligent study for composition, animated and just expression, with grace, facility, grandeur, and truth of colouring, in their fullest extent, can warrant such a title, Le Brun was the man. I have examined, in the Louvre, that storehouse of stolen property, the best works of this artist, and, to my taste and judgment, they are paramount; that is to say, they have fewer faults, and greater beauties, than any I know of.

£50 0 0 Panel, 2 f. 4 in. wide, by 1 f. 4. in. high.

XCVII. PHILIP WOUWERMANS.

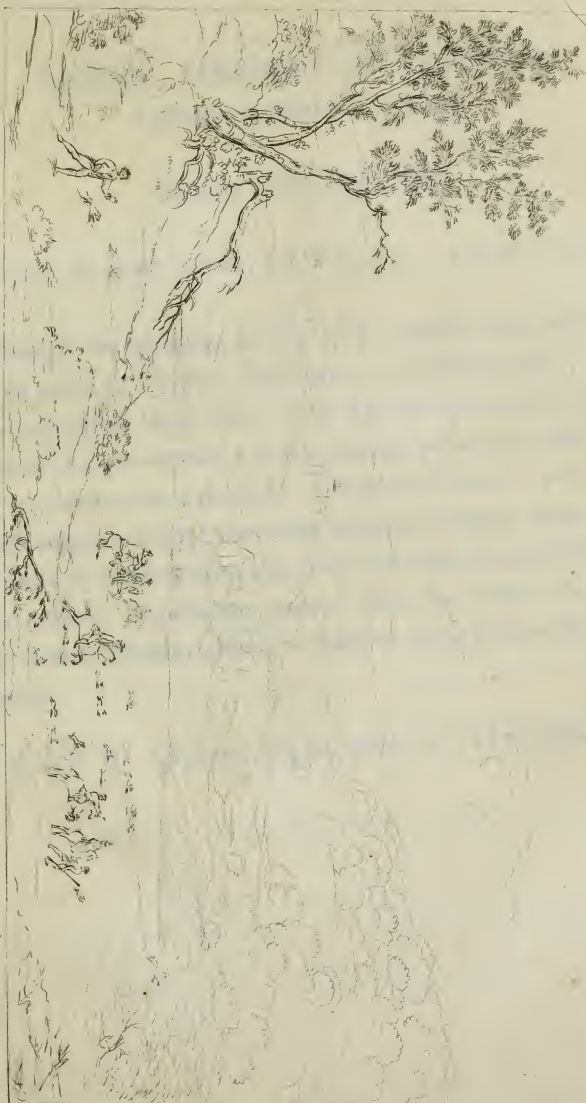
Born in 1620, died 1668.

LANDSCAPE, WITH A STAG HUNT.

Although so few originals of this master are to be met with in Britain, I have no hesitation in calling this so ; it has both the private and common mark of the artist ; but, the beauty of the picture speaks for itself. The landscape is of inimitable beauty, both for the true aërial picturesque, in the distance, and the mellowness and delicacy of the tints which pervade the whole. The sky, trees, plants, &c. are true copies of nature ; but what renders the landscapes of Wouwermans inestimable, is the exquisite manner in which his figures are drawn ; his horses are life itself. It is said, this artist died poor ; his works entail him a splendid fame to future generations ; this is but a feeble consolation, to those artists, who, like Wouwermans, have not spirit enough to publish their own fame, whilst living. P. Wouwermans was a native of Haerlem, where he lived, and died ; never possessing the means of quitting his country.

£300 0 0

Canvass, 4 f. wide, by 2 f. 3. in. high.



XCVIII. HERMAN SWANEFELD,
 Called, *the Hermit of Italy.*

Born in 1620, died 1680.

THE FLIGHT INTO EGYPT, IN A LANDSCAPE.

Though the pictures of this artist cannot rank with those of his master, Claude, they have a sweetness and a tenderness peculiarly their own. His figures are much superior to those of his preceptor, for the design, grouping, and outline. He was said to be a disciple of Gerhard Douw; but he went very young to Italy, where his greatest delight was, to pass his time in making drawings from the ruins, &c. about Rome; this solitary disposition gained him the name of Hermit. He died at Rome, where he studied some time under Claude Geleé.

£15 0 0 Canvass, $13\frac{1}{2}$ in. wide, by $11\frac{1}{2}$ in. high.

XCIX. JACOPO CORTESE,

Called, *Il Borgognone*.*Born in 1621, died 1676.*

HALT OF CAVALRY, AND LANDSCAPE.

No painter had a better idea of the subjects he always treated, whether battles, or soldiers at rest. This is a grand performance, and the horses, of the foreground, are so admirably foreshortened, that they appear quite relieved from the canvass. Cortesé had been a soldier, before he became a Jesuit; he was born in Franche Compté.

£20 0 0 Canvass, 8 f. wide, by 5 f. high.

C. BATTLE PIECE.

The free bold pencil of Borgognone is easily traced in this picture; it is touched with the spirit and fire peculiar to this artist.

£10 10 0 Canvass, 9½ in. wide, by 11 in. high.

CI. BATTLE PIECE.—*Companion to the above.*

£10 10 0 Canvass, 9½ in. wide, by 11 in. high.

CII. GERBRANT VANDER EECKHOUT.

Born in 1621, died 1674.

REGAL DEVOTION.—*Allegorical.*

This small picture is perhaps allegorical, as were many of the works of this artist. The manner of their master Rembrandt so pervades the paintings of Eeckhout and Gerhard Douw, as well as those of Douw's scholar, Schalken, that in small pictures, of this size, they are often confounded.

Much has been said of the merits of this artist, as equalling his master ; yet those, who have given the subject a due examination, will hardly give the palm to Eeckhout. He no doubt painted his portraits with strong animation, and his extremities are, in general, higher finished and better drawn than those by Rembrandt : but although he endeavoured to imitate his master, he never can be ranked as his equal.

£21 0 0 Canvass, 1 f. wide, by 1 f. 3 in. high.

CIII. CARLO MARATTA, CAVALIERE..

Born in 1625, died 1703.

THE VIRGIN, CHILD, AND ELIZABETH.

The paintings of Carlo Maratta have been variously spoken of by painters, but during his life his reputation was great. Composition, or design, does not seem to be the leading feature of merit in this artist's pictures. C. Maratta was born at Camurano, in the district of Ancona: He studied under Andrea Sacchi, and Rome, through most of her palaces and churches, is loaded with his works.

£5 5 0 Canvass, 11 in. wide, by 10½ in. high.

CIV. FRANCIS BOUT AND N. BODEWYNS.

LANDSCAPE AND FIGURES.

This gemini of painters, whose works are so frequent in our collections, who are said, never to have painted separately, have yet produced some sweet pretty pictures; not much inferior to P. Brill, or Velvet Brueghel. The figures are good, and touched with spirit and freedom; the Land-

scape painted in a light, neat manner, with a fine pencil, and neat handling. The smallest sized pictures of these artists are the best.

£40 0 0 Canvass, 18 in. wide, by 16 in. high.

CV. CARLO CIGNANI.

Born in 1628, died 1719.

MARSYAS FLEAD ALIVE, BY ORDER OF APOLLO.

This fabulous subject seems to have been a great favourite with painters. It is one, I think, except for the opportunity it gives of showing the painter's knowledge of anatomy, too shocking to be selected. Carlo Cignani, by his mode of treating it, has rendered it less objectionable than any I remember to have seen. The figure of Apollo may pass as a model; it is most masterly drawn; and the unpleasant part of the scene so placed in shadow, that we are not disgusted at the subject. The umpires, the muses, are finely drawn, and with good expression, at their compelled decision.

This picture was imported from the continent, at the very high price of seven hundred guineas, and is undoubtedly a grand performance. In the collection of his Grace the Duke

of Devonshire, there is a fine picture of Joseph and Potiphar's wife, by Cignani. He was a native of Bologna, and studied under Albano. The ceilings he painted at Forli, where he died, are his greatest works ; they cost him many years labour.

£200 0 0 Canvass, 9 f. wide, by 7 f. high.

CVI. LUCA GIORDANO,

Called, *Luca fa Presto*.

Born in 1632, died 1705.

A PAIR OF BACHANALIAN SUBJECTS, BOYS, &c.

The works of this artist are, perhaps, more numerous than those of any painter ; seldom he finished his pictures highly, except when he copied those of other masters ; then his precision was wonderful, and 'tis to him, and a few others of his day, to whom we are indebted for most of those pictures, called original, of the masters who flourished in the beginning of the 16th century. He was born at Naples, and studied at first under Spagnoletto, but finished himself under Pietro Cortona ; who was an adept in the copying school, and from whom Luca early imbibed it. The next picturebut one is in a different style by this artist.

£30 0 0 Canvass, 6 f. 10 in. wide, by 5 f. 7 in. high.

CVII. *Companion to the last.*

£10 0 0 Canvass, 2 f. wide, by 2 f. 6 in. high.

CVIII. MOSES STRIKING THE ROCK.

This is done after the manner of P. Cortona, the preceptor of Giardano.

£50 0 0 Canvass, 1 f. 6 in. wide, by 2 f. 1 in. high.

CIX. ANTHONY FRANCIS VANDER MEULEN.

Born in 1634, died 1690.

LEWIS XIV. GOING IN STATE TO VERSAILLES.

This fine topographical painting, by Vander Meulen, is a monument of the indefatigable industry and diligence, of this artist. The cavalcade is finely grouped, and the costume of the day closely kept. The landscape is taken, with a birds-eye view, and shows a vast extent of country. The horses are beautifully, and most correctly drawn, and deserve all the praise which has been bestowed on them. He was instructed in the art by Peter Snayers, of Brussels, where he was a native.

That great patron of the arts, Lewis XIV, engaged him to go to Paris, where he was allowed a pension of two hundred livres. He followed that monarch to the field, and painted most of his great exploits. His works are numerous, but his best are still in the royal galleries, at Versailles, &c.

£150 0 0 Canvass, 4 f. 2 in. wide, by 3 f. 3 in. high.

CX. . JEAN BAPTISTE MONNOYER.

Born in 1635, died 1699.

FLOWER PIECE.

The freedom with which the works of this artist are penciled, as well as the looseness of the drawing, gives them at some distance, a superiority of character, even to those by Van Huysum, for grace, if not for neatness and high finish. They are copies of nature, but not botanically correct; and are rather too gaudy in the colouring. J. Baptiste was a native of Lisle, but learnt his art in Antwerp; he came to England at the request of the Duke of Montague, and we have most of his best works in this country.

£10 10 0 Canvass, 3 f. wide, by 3 f. 10 in. high.

CXI. ABRAHAM MIGNON.

Born in 1639, died 1679.

FLOWERS.

The flower pieces of Mignon, if they want the high finish of Van Huysum, or the Dutch artists, are yet drawn with more freedom, grace, and spirit; and equally natural. He studied under James Murel, at Frankfort, where he was born; afterwards in Holland, under David de Heem.

£10 10 0 Canvass, 2 f. 4 in. wide, by 2 f. high.

CXII. GERARD LAIRESSE.

Born in 1640, died 1711.

THE FIRST INTERVIEW OF ÆNEAS WITH DIDO.

The pictures of this rapid artist are numerous, and in almost every collection. I have a number, more than here exposed; four, only, are given as examples of his genius, and different styles. The story in this is well told, and the architecture of the palace is most masterly executed. Gerard was a native of Liege, but was brought into notice by a picture merchant, named Vylenburg of Amsterdam. He lastly settled at Utrecht, where he became blind some time before his death.

£10 10 0 Canvass, 1 f. 5 in. wide, by 2 f. high.

CXIII. VENUS DEPLORING THE DEATH OF ADONIS.

£6 6 0 Canvass, $14\frac{1}{2}$ in. wide, by 2 f. high.

CXIV. HERCULES AND OMPHALE.—*A Companion to the last.*

£6 6 0 Canvass, 3 f. 6 in. wide, by 2 f. 6 in. high.

CXV. BACHANALIAN SUBJECT, CHILDREN, &c.

£10 0 0 Canvass, 3 f. 6 in. wide, by 2 f. 6 in. high.

CXVI. GODFREY SCHALCKEN.

Born in 1643, died 1706.

A MAGDALEN, IN MEDITATION, BY CANDLELIGHT.

The pictures of this artist have a great resemblance to those by Eeckhout, the pupil of Rembrandt. He was a disciple of Gerhard Douw, to whom however he is much inferior. His peculiar talent was the distribution of light from a candle,

or torch, which, by his particular management, was inimitable. He was born at Dort, and lived long in England, where he procured a large fortune by painting miniature likenesses.

£15 15 0 Canvass, 11 in. wide, by 13½ in. high.

CXVII. FRANCESCO MILLE, OR MILE,

Called, *Francisque*.

Born in 1644, died 1680.

LANDSCAPE—EVENING.

The agreeable tone of colour which pervades the works of this artist, is by some accounted tending to monotony; but the lightness of his pencil, and correctness of his drawing, compensate, in a great measure, this fault. His model, for composition, was Nicholas Poussin. He was a native of Antwerp, where he studied painting under Laurentius Franck. It is reported, by his biographers, that he was poisoned, perhaps, upon very bad authority.

£25 0 0 Canvass, 2 f. 4 in. wide, by 1 f. 9 in. high.

CXVIII. MATHYS NEVEU.

Born in 1647, died 1721.

THE CONTENTED CUCKOLD—TWO CHAMBER SCENES.

This and the next picture, are a pair of whimsical subjects, representing the consequential effects of the unison of youth, with age. The subject is well handled, and although this painter's works cannot come in competition with those of his master, Gerhard Douw; yet as they are very scarce, and generally highly finished, are desirable as furniture, or to make up collections. They are however curious as the costume, exact, of the day, is preserved in them. Neveu was born in Leyden, and studied under Toorn Vliet, and afterwards with Gerhard Douw; his chief merit lay in his neat finish, and excellent colouring.

£25 0 0 Canvass, 2 f. wide, by 1 f. 9 in. high.

CXIX. *Companion to the last.*

£25 0 0 Canvass, 2 f. wide, by 1 f. 9 in. high.

CXX. SIR GODFREY KNELLER.

Born in 1648, died 1726.

THE PORTRAIT OF THE YOUNG PRETENDER.

This, and the next picture in rotation, are good examples of the pencil of Sir Godfrey: his incessant employment made him a mannerist, and his portraits want spirit, though exquisitely drawn, with a bold outline, and delightfully coloured. He was born at Lubeck, studied sometime in Holland, travelled to Italy, and lastly settled in England; where he was appointed state painter, successively, to Charles the Second, James the Second, William the Third, Anne, and George the First, succeeding Sir Peter Lely in this station.

£10 10 0 Canvass, 1 f. 3 in. wide, by 1 f. 6 in. high.

CXXI. PORTRAITS OF TWO FEMALES.

This is a companion to the last, and is supposed to be the portraits of Nell Gwynn and her sister.

£15 15 0

CXXII. BONAVENTURE MAESTERS.

VIEW OF THE ENTRANCE TO THE DARDANELLES FROM
THE ARCHIPELAGO.

The works of this artist, and his disciple Van Salm, are most curious; they are painted in black and white, in imitation of drawings: very little is known of the life of either, and their pictures are not valued, though finely drawn, and with good perspective.

£7 7 0 Canvass, 3 f. wide, by 1 f. 8 in. high.

CXXIII. REINIER BRAKENBURG.

Born in 1649, died —.

THE DANCING MASTER. A CHAMBER SCENE.

This is a highly finished picture, strongly coloured, and natural; something in imitation of Ostade: it is painted in the costume of the day. The character of Brakenburg, was, in all ways, correspondent with that of Brauwer; he lived a wretched dissolute life, and it is not known when, or where he died.

£10 0 0 Canvass, 1 f. 10 in. wide, by 1 f. 6 in. high.

CXXIV. PHILIP ROOS,

Called, *Rosa da Tivoli*.

Born in 1655, died 1705.

A REPOSO IN A LANDSCAPE, WITH GOATS, &c.

A more magnificent landscape, of this artist's, is not to be met with, than our present subject. It is composed with such intelligence of the chiaro-scuro; the penciling so free, and lively, the animals so beautifully drawn, and the fore-shortenings so good, that they almost appear to move; this, together with the beauty of the prospect, taken in the Campagna of Rome, amidst the remains of antiquity, which surround that famous city, render it as interesting as beautiful. It is said, the execution of this artist was so rapid, that he finished a picture, of what is termed by painters a three-quarter size, in half an hour; or whilst the imperial ambassador and a Swedish general, played one game at cards. It was done on a wager, made by the ambassador, who amply rewarded Roos for his ability and exertion. His broad manner of penciling gives the hair and wool on his animals, so perfect a character of nature, that it is inimitable. This artist, born at Frankfort, was the second son of J. H. Roos, a painter of eminence; who trained all his sons, four in number, to the profession. Philip became the best painter, from his diligence and application to his studies, after he came to Rome.

£100 0 0 Canvass, 4 f. 7 in. wide, by 3 f. 6 in. high.

CXXV. MARCO RICCI.

Born in —, died 1730.

CHRIST AT THE POOL OF BETHESIDA.

This grand design, upon a subject so very common, is truly excellent. The elegant taste with which it is composed, the rich, and grand finish of the architecture, compensate for a want of force in the colouring.

Marco was the nephew of Sebastian Ricci, from whom he learnt his art; he came with him to England, and returned with him to Italy, where he died

£18 0 0

Canvass, 6 f. 3 in. by 5 f. high.

CXXVI. FRANCESCO SOLIMENE.

Born in 1657, died 1747.

THE SURREPTION OF IPHIGENIA, BY DIANA, FROM
SACRIFICE.

This is one of those subjects recorded in ancient history, which painters and poets, since the days of Homer, who, by the by, does not mention the circumstance, have treated as highly sublime, and worthy the effort of their genius. *Æs-*

chylus, Euripides, Virgil, Ovid, &c. amongst the poets; and, I believe, every painter since the days of Apollodorus, have essayed it.

The composition and design, of this picture, is but little varied from what may be seen, on this subject, by other masters. It is a lively picture, is finely drawn, with the true Lanfranco sweep, or line of beauty, of Hogarth, with considerable expression, character, and softness. Solimene was born at Nocera de Pagani, near Naples; and relinquished literature, for painting. The number of pictures, which issued from a pencil, equally rapid with that of his competitor Luca Giordano, in the course of a life protracted to the length of 90 years, is incredible. The two following are by this master.

£25 0 0 Canvass, 3 f. 4 in. wide, by 3 f. 2 in. high.

CXXVII. A PAIR OF HEADS, STUDIES.

The bold manner of the execution, in these two paintings, gives us a clear idea of the extent of power, in penciling, of this artist.

£25 0 0 Canvass, 1 f. 5½ in. by 3 f. 2 in. high.

CXXVIII. *Companion to the last.*

£25 0 0 Canvass, 1 f. 10½ in. wide, by 1 f. 11 in. high.

CXXIX. SEBASTIAN RICCI.

Born in 1659, died 1734.

A PAIR. SURREPTION OF IPHIGENIA, FROM
SACRIFICE.

A hackneyed subject, finely represented. The drawing is true of this picture, and the colouring good, though not of much force. Seb. Ricci's works are pretty numerous in England, as he resided here ten years. He was born at Belluno, in the marquise of Trevigiano, and studied at Venice, Bologna, and Rome; from thence, being invited to Vienna, he painted at the palace of Schoenbrun; from Vienna he came to London; after some years, he returned to Venice, and died there. His paintings are very mellow, bold and free.

£17 0 0 Canvass, 3 f. wide, by 1 f. 8 in. high.

CXXX. IPHIGENIA LEADING TO SACRIFICE.

Companion to the last.

£17 0 0 Canvass, 3 f. wide, by 1 f. 8 in. high.

CXXXI. MICHAEL CARRE.

Born in 1666, died 1728.

LANDSCAPE, CATTLE, AND FIGURES.

The character of this picture is in the first manner of this artist after Berchem, and painted with much delicacy and beauty; the animals are well designed, and touched with much force and spirit. M. Carré, born at Amsterdam, studied under Berchem, but afterwards followed the style of Vander Leew, by which he lost much of his fame. He came to England, where he did not receive the encouragement he expected, returned to Holland, and from thence to Prussia, where he found his paintings fetch a better price. His taste was to paint, in large, decorations for halls, saloons, &c.

£30 0 0

Canvass, 2 f. 8 in. wide, by 2 f. high.

CXXXII. SEBASTIAN CONCA.

Born in 1676, died 1764.

ANGELS WITH FLOWERS.

This pretty design is in the style of Correggio, and beautifully executed, with the true grand gousto, for boldness and

freedom. Conca was a pupil of Solimene, born at Gaeta, and, when near forty years of age, went to study at Rome. His genius was fertile, his pencil flowing, and his colouring fascinating, especially his carnations. His paintings were much sought after, and are seen in most good collections. He was made a knight by Pope Clement XI.

£30 0 0 Canvass, 2 f. 8 in. wide, by 2 f. high.

CXXXIII. BALTHASAR DENNER.

Born in 1685, died 1747.

AN OLD WOMAN'S HEAD.

The singular taste of this artist, to expend so much time on such subjects, is a convincing proof that, whatever may be said of him, if he was a painter, he had no genius; and Mr. Fuseli's philippic on his merits, however severe, is just. He says, "Denner was born to be a fac-similist, not a painter. With the most anxious transcription of parts, he missed the whole, and that air of life which is the result of imitation."—Denner was a Hamburger, and gained his reputation by painting the portraits of the German princes. He came to Holland, and afterwards to England, where he had good encouragement. His works are mostly admired for the minute exactness of copy.

£70 0 0 Canvass, 16 in. wide, by 10 in. high.

CXXXIV. ANTONIO CANAL,

Called, *Canaletto*.

Born in 1697, died 1768.

A PAIR. VIEWS IN VENICE.

The precision seen in the topographical part of these pictures, which have certainly been drawn with the assistance of the camera-obscura, is seldom to be met in paintings of other artists; yet is there a scientific knowledge of the picturesque, which is enchanting. He was the son of a scene painter of Venice. He studied at Rome, and settled at Venice, whence, and the surrounding country, most of his views are taken.

£7 0 0 Canvass, 1 f. 11 in. wide, by 1 f. 5 in. high.

CXXXV. VIEW IN VENICE.

£7 0 0 Canvass, 1 f. 11 in. wide, by 1 f. 5 in. high.

CXXXVI. ZUCCHERELLI.

Born in 1708, died —.

LANDSCAPE AND FIGURES.

This Italian artist's pictures must be classed with the best, in this province of the art; they are not exceeded by any for natural character and sweetness, and are touched with a flowing and mellow pencil, yet are exquisitely finished. The figures have the true Italian costume, and are finely drawn.

£84 0 0 Canvass, 3 f. 10 in. wide, by 2 f. 8 in. high.

CXXXVII. GEORGE LAMBERT.

Born in —, died, 1765.

VIEW IN ST. JAMES'S PARK.

This topographical view of St. James's Park, is one of those pictures which engage our attention, more from the knowledge of the scite, than beauty of the landscape. The figures are living memorials of the costume of the day, about the year 1745. The landscape is beautifully and accurately drawn and coloured, though the subject will not admit of any great beauty. Lambert is said to have imitated Gaspar Poussin;

but, I think, he imitated Wooten more : for what I have seen of his works, although executed in good perspective and accuracy, have little of the poetic in them.

£50 0 0 Canvass, 5 f. wide, by 3 f. 2 in. high.

CXXXVIII. TIEPOLO.

LANDSCAPE, WITH RUINS AND FIGURES.

Though the works of this artist are well known, for their peculiarly marked vigour, taste, and freedom of penciling, as well as correctness of drawing, yet are they not held in high estimation ; nevertheless, they must be classed amongst the best of the productions of modern Italy. He flourished about the year 1740.

£50 0 0 Canvass, 5 f. wide, by 7 f. high.

CXXXIX. CARLO MARATTA.

COPY OF THE MARRIAGE OF ST. CATHARINE BY
CORREGGIO.

This picture, the copy of the one in the Museum at Paris, is an instance of the nearness with which artists have copied

the ancient masters ; it is given in this series, for the purpose of showing what has been done in pastichi.

This copy of the Sposalizio, is supposed to be from the pencil of Carlo Maratta.

40 0 0 Canvass, 3 f. 9 in. wide, by 4 f. 3 in. high.

CXL. JACOPO AMIGONI.

THE PARTING OF HECTOR, WITH ANDROMACHE; BEFORE HIS RENCONTRE WITH ACHILLES.

The subject of this picture has nothing novel to recommend it ; for, notwithstanding it is designed with taste, and the figures well drawn, there is little sentiment, and as little grace, in them. The colouring of this artist's pictures, is too cold and pale, in general ; but that seems, in this instance, a fault he has obviated. Amiconi is better known by name, than most painters of the age in which he lived ; but although his works are in every collection, nothing certain is known of his life.

£13 0 0 Canvass, 4 f. 6 in. wide, by 6 f. 6 in. high.

CXLI. VIOLANTE BEATRICE SIRIES.

Born in 1710, died ——.

PORTRAIT OF HERSELF AND FATHER.

This portrait is sweetly painted, full of warmth and life ; the delicate manner of introducing her father's likeness, into the picture, is delightful. She was a native of Florence, and went to Paris with her father, who had the appointment of goldsmith to the King. Upon his advancement to a lucrative employment, by the grand duke, he returned to his native country, with his daughter. The duke expressed a particular regard for her, and ordered her portrait to be placed in the Gallery of Artists at Florence.

£15 0 0 Canvass, 2 f. wide, by 2 f. 5 in. high.

CXLIH. PATEL.

LANDSCAPE, RUINS AND FIGURES.

There is a freedom and suavity in the penciling of this artist's pictures, together with a force, brilliancy of colour, and strong opposition of light and shade, which is extremely beautiful ; and by which he has acquired the title of the French

Claude. No records of his life are extant, that I can trace, but his pictures will prolong the life of his fame.

£18 0 0 Canvass, 2 f. 2 in. wide, by 17 in. high.

CXLIII. RYMSDIKE.

Born in ———, died 1782.

THE TRIBUTE MONEY—"RENDER TO CÆSAR," &c.

The composition of this picture is grand, and well designed, but it has been so often treated, that it is hard to say, if it is in composition or design original. The Christ has not much of nobleness, or character of divinity ; but some of the heads are wonderfully drawn, and with much expression. This artist was a German, and painted a long while in England : he died at Bath, but his age is not known. I have an engraving of this picture, by himself.

£30 0 0 Canvass, 6 f. 8 in. wide, by 4 f. 9 in. high.

CXLIV. WILLIAM HOGARTH.

Born in 1698, died 1764.

FALSTAFF AND HIS COMPANIONS, AT GAD'S HILL.

Though this original genius, and famous engraver, was not himself of the opinion of the world at large, that he designed

better than he painted ; as his excellence, in the one, has never been exceeded, so his enemies would not allow him the merit he really possessed as a painter. Unfortunately he thought himself equal to Vandyck in portrait, and Correggio for expression. His pictures of Marriage a la Mode, in the select and magnificent collection of J. J. Angerstein, Esq. if he had never painted more, are a lasting monument of his real abilities ; no pictures can be better, or have a more original cast than these, for the style of painting, where he was truly a master. This is a subject where Hogarth was at home, and it is, though not highly finished, a good picture.

£10 0 0 Canvass, 3 f. 4 in. wide, by 2 f. 4 in. high.

CXLV. SIR JOSHUA REYNOLDS.

Born in 1723, died 1792.

VENUS BLINDFOLDING CUPID.

This picture is a copy of one by Titian, done by Sir Joshua, when at Rome ; it is only put in this collection as a specimen of his works, whose merit as a portrait painter, has been admitted to exceed, for grace, all his cotemporaries. 'Tis a pity time should have laid such strong hold, on the latter works of this artist ; and it is much to be lamented, that so much beauty, taste, sweetness, and grace, displayed in the pictures of this enchanting painter, will, in less than half a century, be lost for ever.

£30 0 0 Panel, 6 f. wide, by 4 f. high.

CXLVI. GAINSBOROUGH.

Born in 1727, died 1788.

LANDSCAPE, WITH A STAGE COACH AT AN INN.

The works of this artist claim our attention, from the genuine character of nature which they represent, standing foremost in the ranks of the productions of English artists. But let us not overrate, what is justly estimable. Why should the works of an artist, who boasts no schooling, but nature, be put in competition with those whose merits are derived from high classical study, and pursued in the genial regions of Italian scenery. A Vandyck, a Claude, and a Rubens, have their peculiar merits; why combine them all in a Gainsborough? This picture is not shown as a chef d'œuvre of this artist, but merely for his manner, which was very unequal. He was born at Sudbury, and came to London at an early age, and commenced portrait painter; in which he certainly excelled, but his fort was landscape. That picture of his, in the collection of the Earl of Carlisle, of a boy attending pigs, is an exquisite performance.

£20 0 0

Canvass, 21 in. wide, by 27 in. high,

CXLVII. VERNET.

SEA PORT—EVENING.

This most beautiful painting may be placed by the side of a Claude or a Poussin, without danger of losing in its merits, by such contact. The repose and keep of this picture, is exquisite; and the harmony of the design and composition, shows the hand of a consummate master of the art.

60 0 0 Canvass, 4 f. wide, by 2 f. 10 in. high.

CXLVIII. RICHARD WILSON.

Born in 1714, died 1782.

LANDSCAPE—DIANA AND ACTEON.

The merits of this artist are, now, universally admitted; 'tis a pity he had not possessed more amenity of manners, by which to have conciliated the good will of his cotemporaries; but, unfortunately, like poor Barry, he remained a voluntary victim to his own humours, and lived in a state little beyond indigence, whilst in the zenith of his powers, and when those powers were decaying, he was appointed Librarian to the Royal Academy.

£50 0 0 Canvass, 6 f. 4 in. wide, by 4 f. 5 in. high.

CXLIX. GEORGE MORELAND.

Born in 1764, died 1804.

A FARRIER'S SHOP.

A droll but natural transcript, of nature in low life. The best pictures of this artist are, where he has combined landscape with his figures. They are accurate representations of nature. Alas, poor Moreland! born with genius of the first class, what might he not have attained had his education been fostered, and genius cultivated! The misery in which he passed his early days, clung to him through life; low, bad company, the associates of his youth, corrupted his morals, and, perhaps, inclination, or habit, completed his ruin. He died like many, who have been the best copyists of debased human nature, Brauwer, Brakenburg, &c. as wretched as the wretchedest.

£10 0 0 Canvass, 1 f. 4 in. wide, by 1 f. 1 in. high.

CL. LANDSCAPE, AND CATTLE.

A picture of the last-mentioned artist, in a different style.

£6 0 0 Canvass, 11 in. wide, by 7 in. high.

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Black

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